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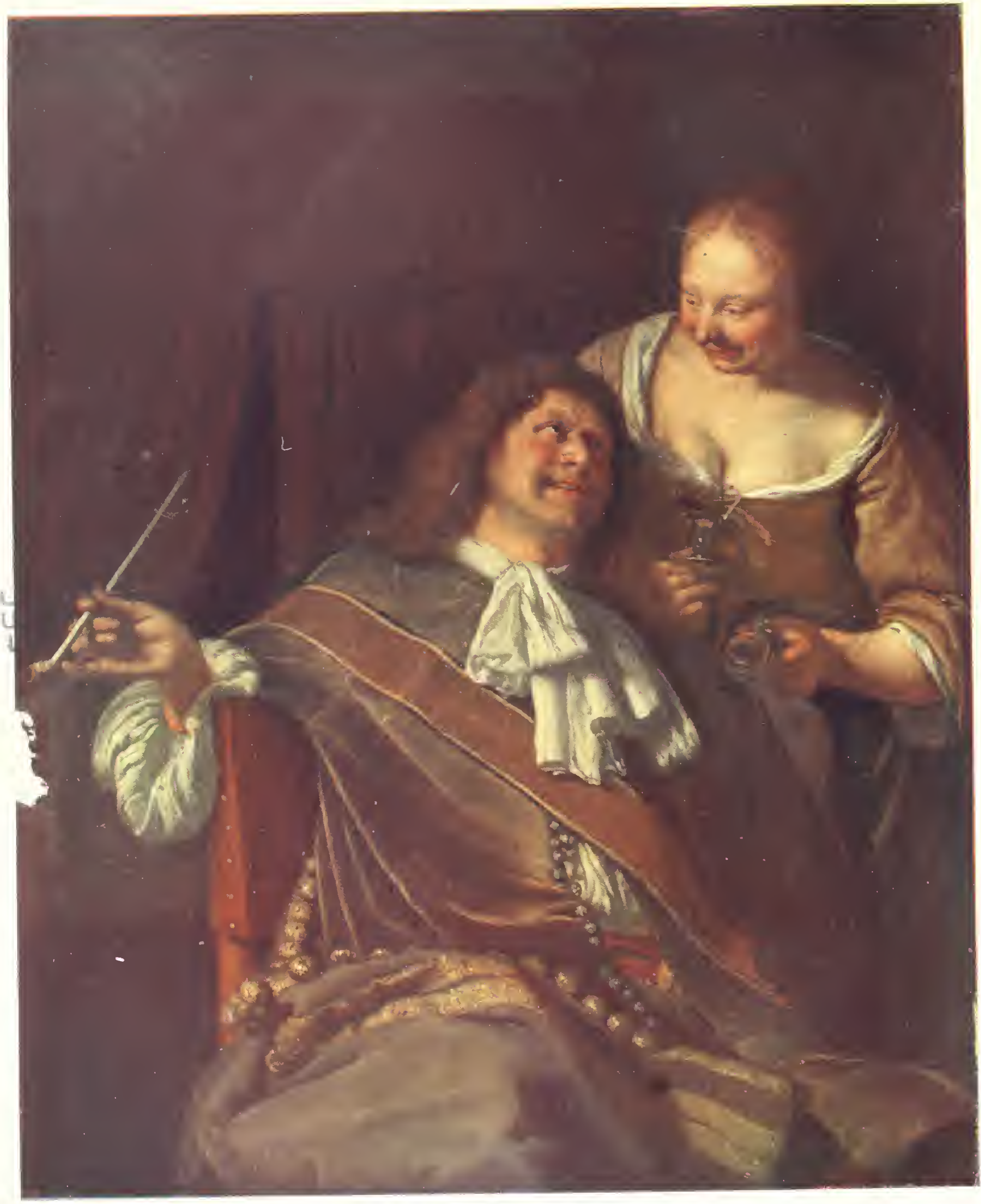

A MAN AND A WOMAN

By FRANS MIERIS

In the possession of Mr. H. Oatway.

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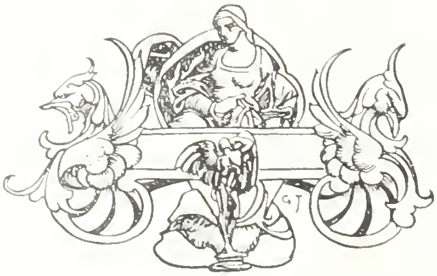

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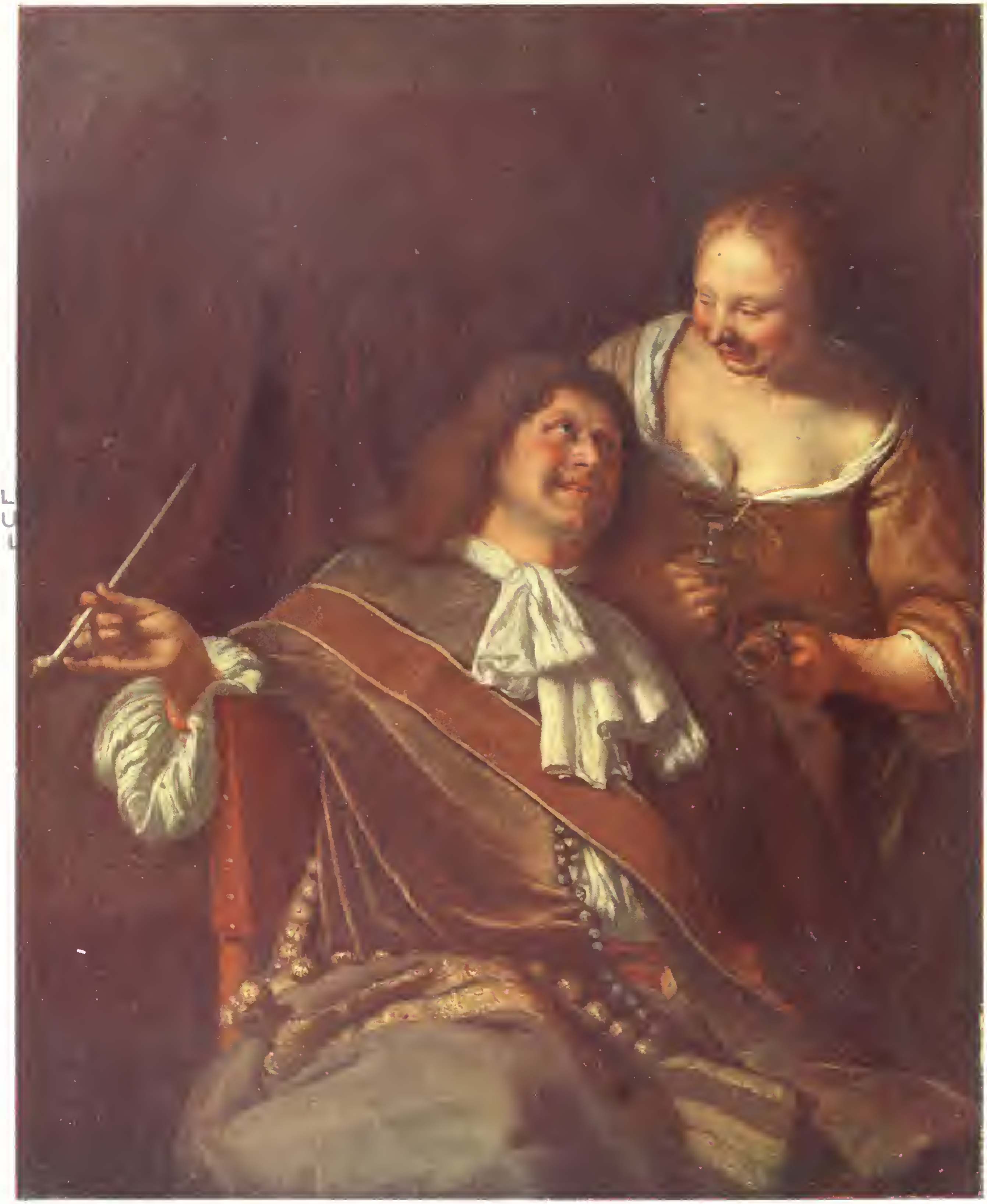
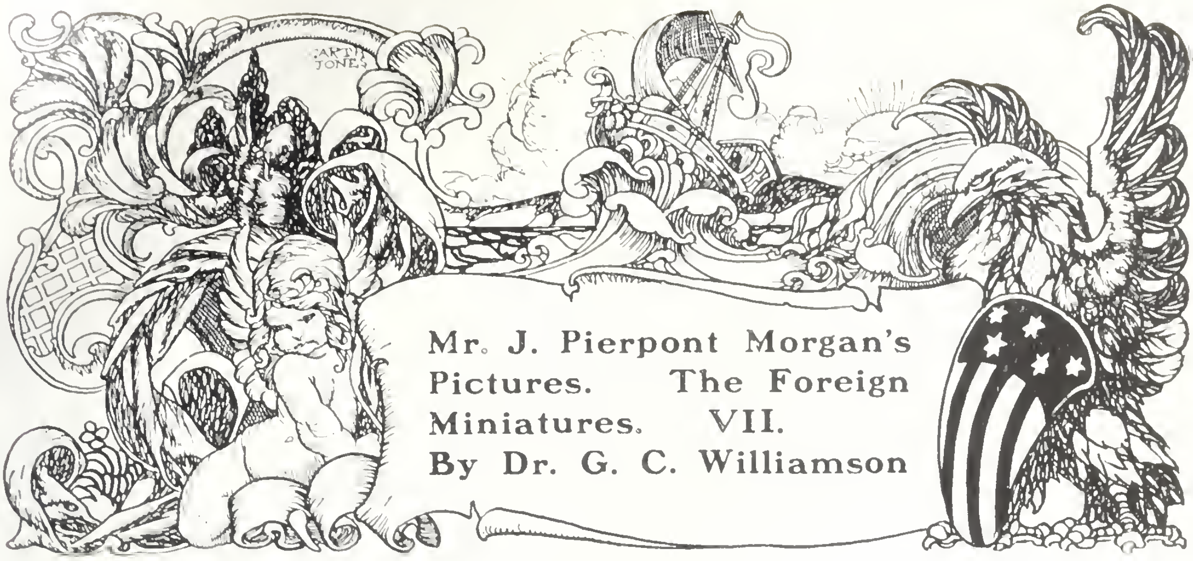


A MAN AND A WOMAN

By FRANS MIERIS

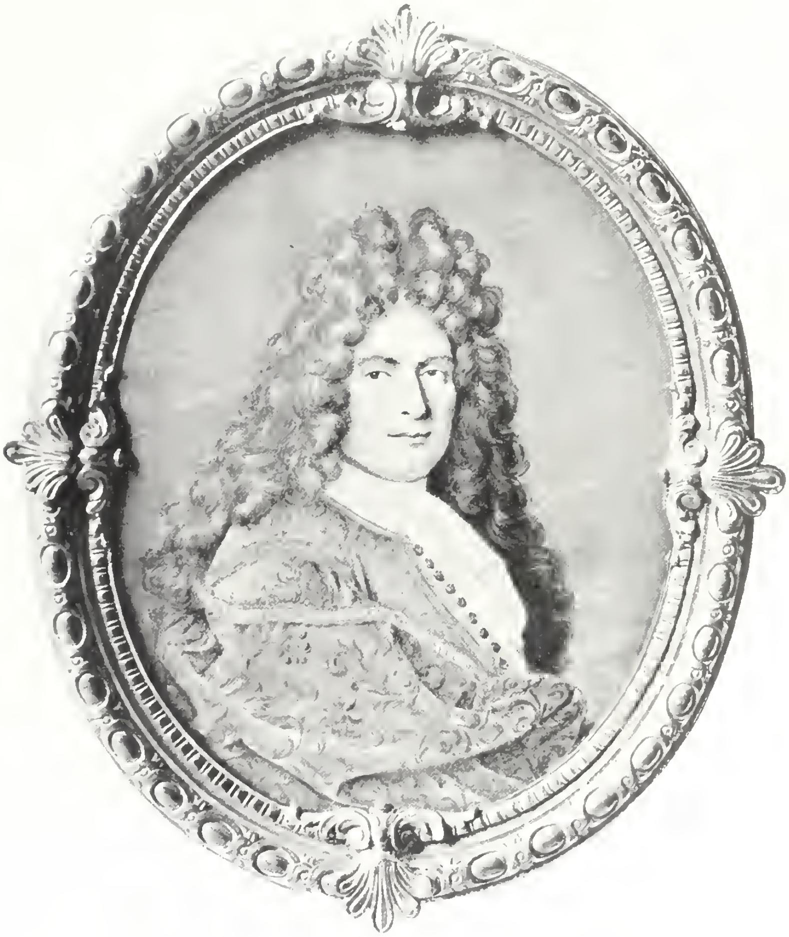
In the possession of Mr. H. Oatway



Mr. J. Pierpont Morgan's Pictures. The Foreign Miniatures. VII.

By Dr. G. C. Williamson

The Pierpont Morgan Collection contains not only three Stuart portraits, but two others by Largillière of more than ordinary interest. One depicts the clever satirical poet, Boileau, of whom there are very few portraits in existence. It is an extraordinarily fine piece of work (No. xcvii.), representing the poet in a handsome costume of blue richly trimmed with gold lace, and having over his shoulders a gorgeously embroidered green cloak decorated with gold lace similar to that on the costume. It was Boileau who revealed for the first time the poetic capabilities of the French language, and, although he can hardly be considered as a great poet, yet his verses, so flexible, so terse and so vigorous, exerted considerable influence upon our own literature and upon French poesy of later date. The other portrait represents a certain Madame de Gauville, and so admirable is the likeness that some careful investigation in the de Gauville family has enabled the author to identify beyond question the Marquise (No. xcix.) represented in the picture, and to trace a good deal of her



No. XCVII.—Boileau BY LARGILLIÈRE

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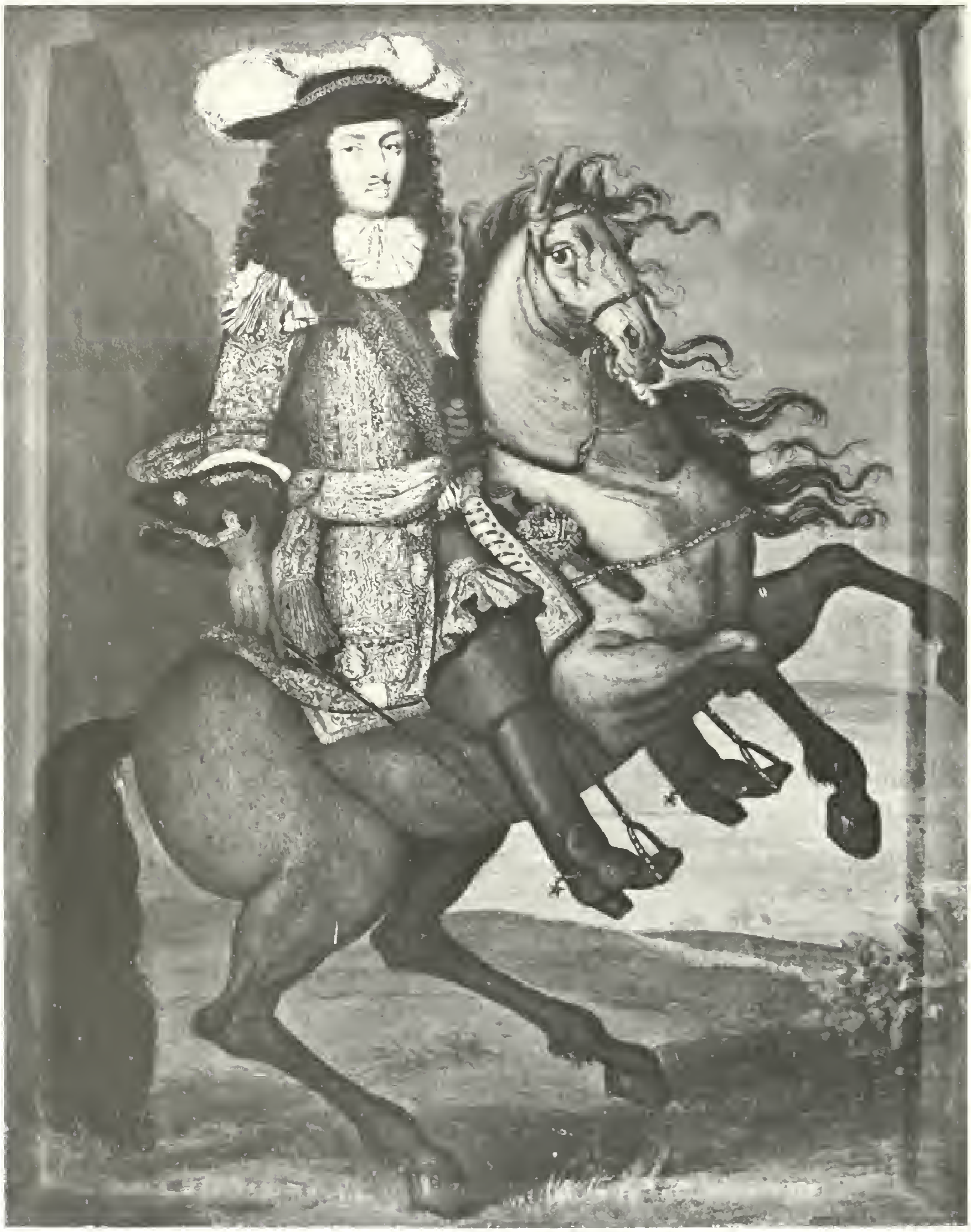
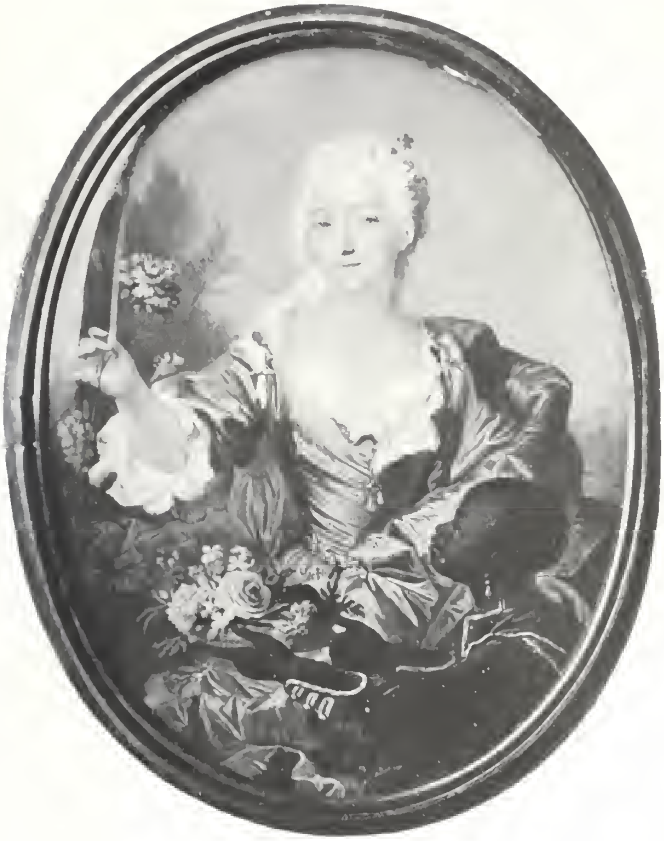


No. XCVIII.—LOUIS XIV. BY SEVIN (See Article VI. for description)

history. She is shown in the act of being served with some fruit and flowers by her favourite negro attendant.

Several of the great French portrait painters are represented in this collection by miniatures, and many of them seem to have practised the fascinating art of miniature painting at different periods of their career. Nattier, for example, commenced life as a miniaturist, and his mother was a distinguished painter of miniatures. When he had lost almost all his fortune in the wild schemes set on foot by John Law, the financier, he returned again to miniature painting, and having worked up afresh a distinguished circle of patrons, once more relinquished miniature painting for work on a larger and grander scale. Drouais is also known to have

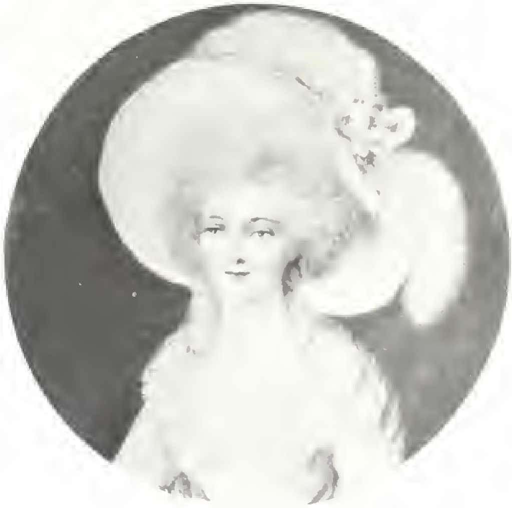


No. XCIX.—LA MARQUISE DE GAUVILLE BY LARGILLIERE

painted a few miniatures; Rigaud is said to have painted one or two; and there is one famous miniature in the Wallace Collection signed by Boucher, and most probably his own work, and therefore it seems probable that this was not the only painting of that class from his hand. With regard to one miniature by Nattier in the Pierpont Morgan Collection, it has been interesting to find a representation of the same lady, la Duchesse du Chaulnes, in the Wallace Collection; and another delightful portrait, at one time said to represent Madame Louise, has now been identified with more or less certainty as the Baronne Rigoley d'Ogny, whom Nattier painted in 1752 as Flora riding upon clouds, the magnificent oil painting being exhibited in London in May, 1906. One of the most fascinating of his portraits is that of Madame Dupin (No. c.). The lady is wearing a superb hat. The pleasing group, representing a mother and her children (No. ci.), which bears the name of Boucher, is evidently a copy of a much larger composition or else a brilliant sketch for such a picture. It is just possible that it may belong to the hand of Madame Boucher, who so cleverly copied, in little, many of her husband's large compositions; but the curious part is, that, although the composition is so evidently the work of Boucher, we have not been able at present to find the picture from which it was taken, and are therefore led to surmise that it may have been a sketch by the master himself for a work he never executed.

The very mention of Boucher leads one to think of Charlier, his great friend and a very notable painter. Charlier worked in oil, in gouache, and in pastel, but, for all that, was so clever at painting miniatures that in the collection of the Comte de Caylus there were no fewer than ninety from his hand, and his name frequently appears in the list of those persons who executed the portraits in miniature, for snuff-boxes and jewels given away by the King, to ambassadors and notable persons. One of the little groups in this collection by Charlier, representing Venus and Cupid under a tree, has been identified as belonging to a series of twelve works executed in 1771 for the Prince de Conti, and sold from the collection of that Prince in 1777. Another is a very interesting copy of a picture by Fragonard, and one is a portrait of the Countess of Provence (No. cii.).

From the possession of Queen Marie Antoinette came two portraits by Campana which possess more than ordinary interest. They represent the Queen's mother and father, and as we know that Marie Antoinette sent Campana to Vienna to paint Maria Theresa and the Emperor Francis I., there seems



No. C.—MADAME DUPIN BY NATTIER

No. CI.—A MOTHER AND HER CHILDREN AFTER BOUCHER

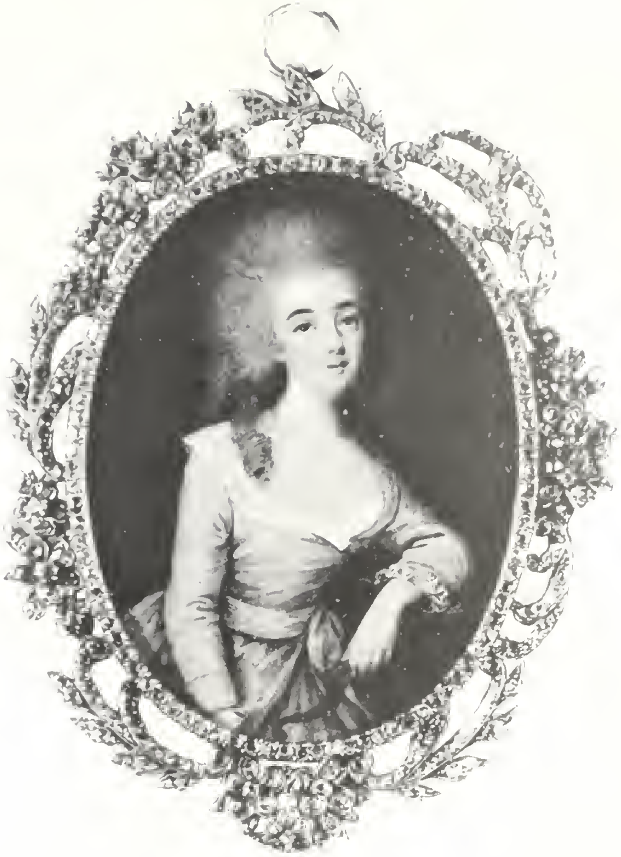
little doubt that these two portraits are the very ones executed at that time. Fortunately they still remain in their original silver frames set with diamonds, and surmounted by imperial crowns (No. ciii.), and although, perchance, they are not quite such brilliant works as Campana was capable of executing, yet they possess a pathetic historical interest which gives them very special charm. They are evidently court portraits, representing each of the sovereigns in court array, with the full panoply of state, Crown, Order, and Ermine, and are consequently rich effective pieces of colouring. Marie Antoinette was painted herself by Campana many times, and there is a fine portrait of her in the Imperial Collection at Vienna, which, very probably, was taken by the artist to Maria Theresa, when these two miniatures were executed ; by way of exchange. One of the very best pictures of the unhappy Queen he ever painted was sent as a present to the Duchesse de Sudermanie, who represented Marie Antoinette at the baptism of the Duc de Smoland, Prince of Sweden, to whom she was godmother. It was set in a superb diamond medallion, and still remains a cherished possession in the hands of the descendants of the noble lady who acted on that occasion as the Queen's proxy. Those of Maria Theresa and her husband are not the only miniatures by Campana in Mr. Morgan's collection. There are two of the singer Mademoiselle Laguerre (No. civ.), a person of very sumptuous taste, who, being for a long time under the protection of the Duc du Bouillon, acquired from him, and from other admirers, a very considerable fortune, and filled her house with objects of beauty. It has been curious to turn up in Paris the catalogue of the sale of her effects, and to notice that she was a great admirer of paintings by Fragonard, and that her cabinets contained cups of rock crystal, jewels of enamel, objects wrought in all kinds of precious and semiprecious stones, and choice pieces of furniture by the great ébenistes of the period. A vast crowd filled

No. CII.—LA COMTESSE DE PROVENCE

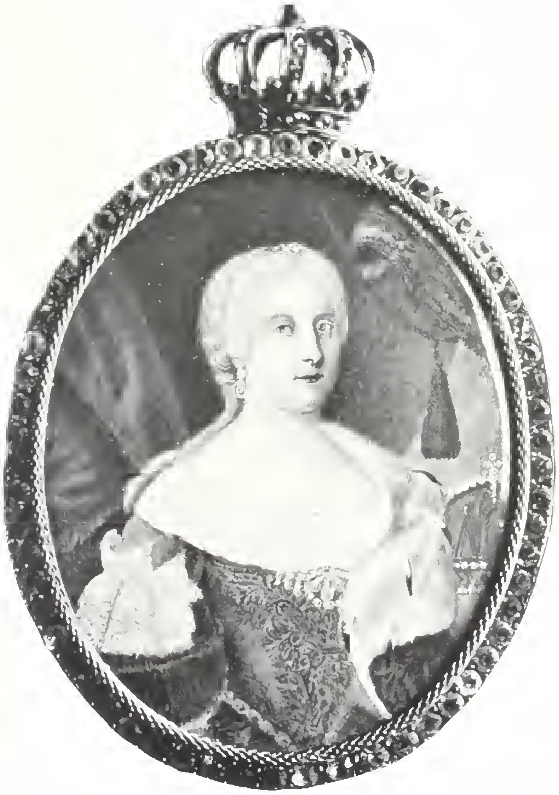
the rooms of this famous courtesan, after her decease, everyone being eager to see the luxurious way in which her rooms were furnished, and to admire the exquisite beauty of the trifles with which she surrounded herself. She came from a comparatively poor family, her father having been a lutist, and hence when her will was opened the public were not surprised to find that she had bequeathed several hundred thousand francs, from her very considerable fortune, to alleviate distress among the poor at Paris.

Perhaps, however, the most interesting miniature by Campana is that which represents the person whom Voltaire called "the sublime Emilie." This Madame de Châtelet must have been an extraordinary person. One writer says she had "skin like a nutmeg grater," and that she resembled "an ugly grenadier." Another speaks of her "shrewd smiling face"; and Voltaire of her "more than ordinary charm." The three quotations show how differently the same lady may be regarded by various writers. Her learning was undoubtedly considerable, sepecially in the departments of geometry and algebra; but she seems to have made everyone miserable who had to do with her, and after Voltaire had spent fifteen jealous, feverish years with her, she deserted him for St. Lambert; and it was his portrait which, at her death, was found in the ring which Voltaire had given her, and not that of Voltaire himself. Yet he said when she died, "The gods, in giving her their soul and genius, kept but for their own that immortality which is for the gods alone."

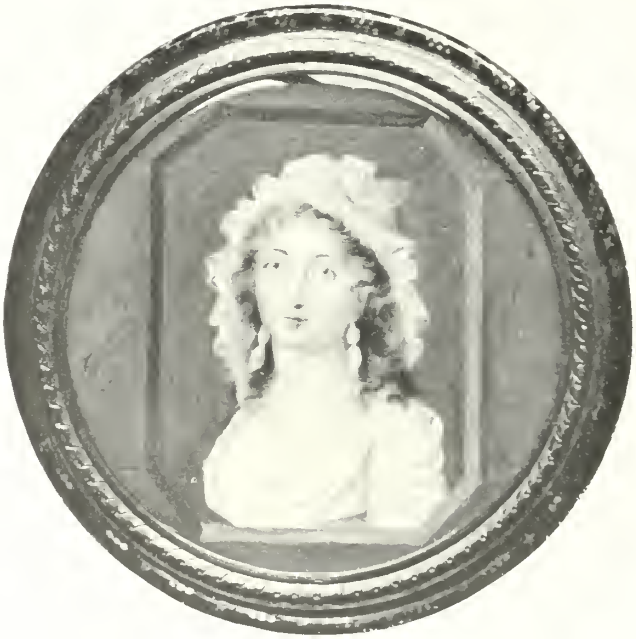
An interesting miniature painter who has been very little regarded was Madame Labille-Guiard, who was born Mademoiselle Labille, was afterwards wife of a certain Monsieur Guiard, and then after his decease married her art master, François André Vincent, who also painted miniatures and worked in pastel. Madame Labille-Guiard's miniatures have often been ascribed to other artists; some have been given to Hall the Swede, and some to other painters; but in the Pierpont Morgan Collection are touchstones by which they may be identified, inasmuch as it possesses more than one signed portrait by her. She must have



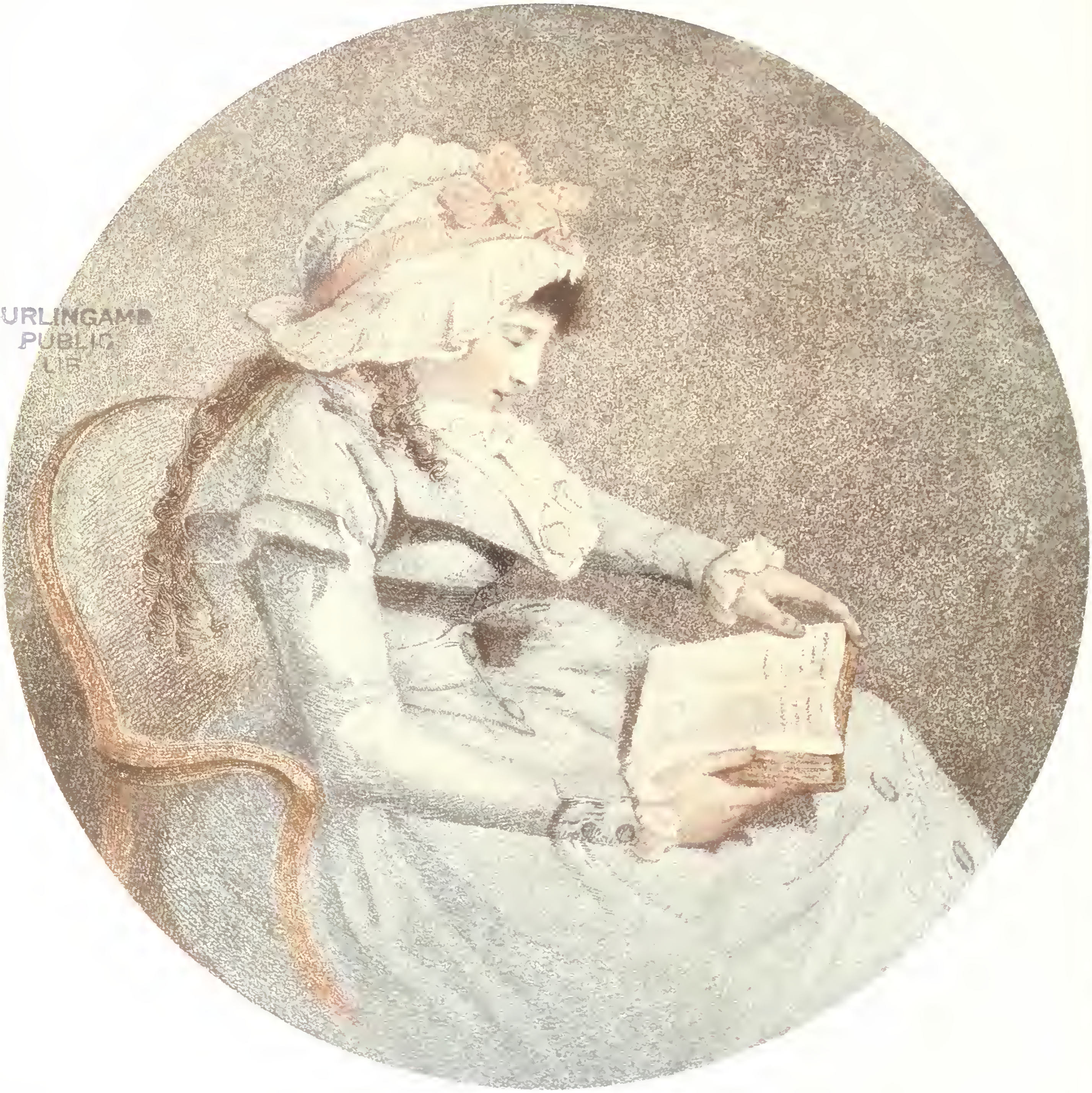
No. CIV.—MLLE. LAGUERRE BY CAMPANA



No. CIII.—THE EMPRESS MARIA THERESA BY CAMPANA been a singularly attractive woman, and there is a beautiful miniature of her, set in a tortoiseshell box, and painted by that extraordinary and eccentric artist, Montpetit (No. cv.); while it may be interesting to note that another portrait of her, this time in pastel, was sold quite recently in London, and has passed into the author's own collection. There seems to be little doubt that this was the work of her second husband, Vincent. The eccentric Montpetit wasted a great deal of money upon all sorts of ideas, visionary and illusory, as to the new methods of painting, especially trying to force into public notice a kind of light enamel upon glass, about which he wrote a book. For a while it was very popular, and in 1760 he painted three portraits of the King in this peculiar method, one set in a diamond-decorated box intended for the King of Sardinia, and another equally richly mounted, presented to the Spanish ambassador, costing, it is declared, over 40,000 livres. There is an interesting example of his work remaining at the Little Trianon, but as soon as the novelty of his new method had worn off his reputation ceased, and eventually Montpetit died in 1800 in great poverty. The portrait of Madame Labille-Guiard is signed by him, and was very likely given to the lady herself, as it has her monogram upon the reverse of it, and is therefore a painting of more than ordinary interest.



No. CV.—MADAME LABILLE-GUIARD BY MONTPETIT



A LADY READING
BY WILLIAM WARD
AFTER JOHN RAPHAEL SMITH

Pottery and Porcelain

John Wesley Busts in Staffordshire Pottery

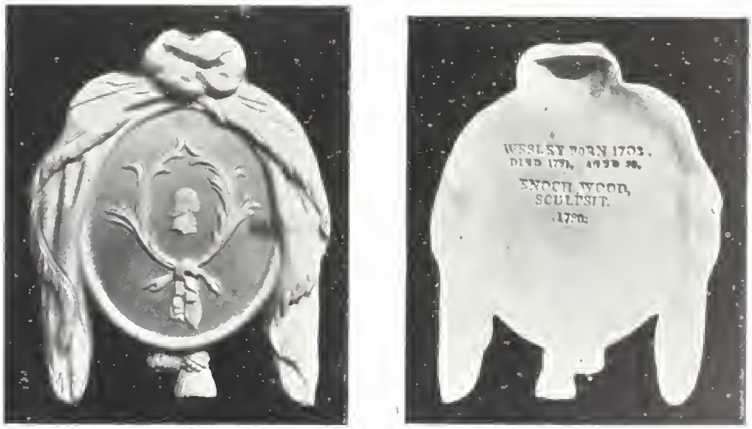
By C. S. Sargisson

Representations of John Wesley in Staffordshire pottery are legion; but the busts—especially those which will receive the principal attention in this article—are of the greatest interest from a collector's standpoint. The writer has been fortunate enough to gain access to the fine collection in the possession of Mr. James Botteley, of Birmingham. For many years the owner has devoted himself to the discovery and acquisition of specimens, with the result that his collection is fully representative and well-nigh exhaustive. To this collection of Staffordshire Wesley busts, which is believed to be the most complete in existence, free access for purposes of illustration has been allowed, and Mr. Botteley has imparted much valuable information concerning the several specimens.

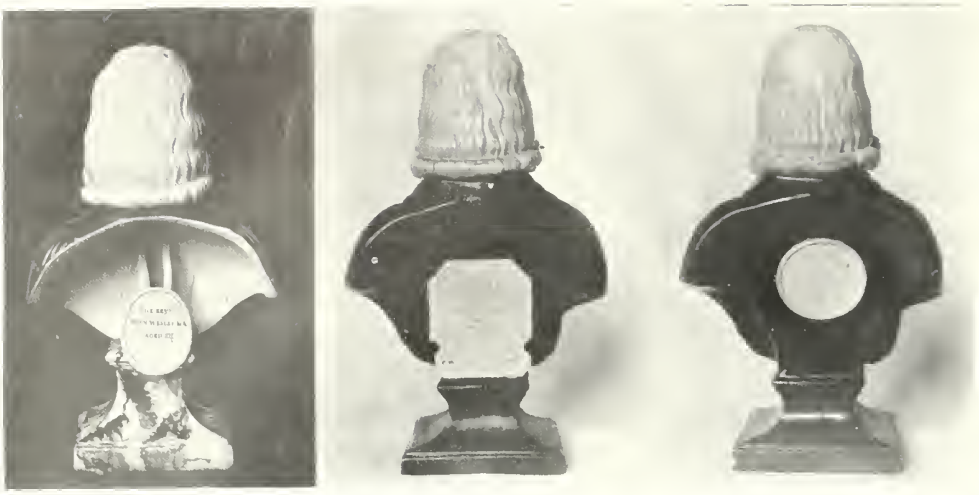
The potter—who was much more than a mere potter—whose name will always be associated with that of Wesley, was Enoch Wood, of Burslem, who had full opportunity of studying and modelling his subject, and who did not allow artistic ambition to interfere with faithfulness of portraiture. Of him Ward says, in his *History of the Staffordshire Potteries* (edition printed at Hanley in 1829—now a rare book), "There are still proofs of his skill in the more ingenious departments; and his ability as a Modeller and Sculptor has long been widely indicated in the very correct bust he produced of the late Rev. John Wesley."

In the catalogue of the Loan Collection of Pottery in the Edinburgh Museum, Mr. R. H. Soden Smith, Museum Keeper and Librarian at South Kensington (whose property the collection once was), thus describes one item:—"Bust of the Rev. John Wesley. A copy from that modelled by Enoch Wood, of Burslem, at whose house Wesley used to stay when visiting the Potteries. He sat to him for his portrait which was produced in 1781, Wesley being then 78 years of age. Copies which were made later are commonly stamped with the date of his death, 1791, at the age of 88." The latter statement is not fully correct, as will be seen.

There is some doubt as to the date of the actual issue of the first bust, in the material and style in which it is most commonly known. The earliest known specimens in ordinary pottery are stamped, "Aged 81," which indicates that it was not until 1784 that the bust was given to the public; but there is reason to believe that an earlier—perhaps limited—edition was made in 1781. Mr. George Hammersley, who is himself a manufacturer, and who has had exceptional opportunities for research in the Potteries themselves, inclines to the opinion that an issue was made in 1781, and that a further issue was held in abeyance, "perhaps," as he puts it, "awaiting some assent of John Wesley—or perhaps waiting favourable opportunity to make or get made. I am not quite clear whether Enoch Wood's father, Aaron Wood, was manufacturing at these dates." As to the period of the modelling for the bust, there is little or no doubt. Says Mr. Hammersley, "It is pretty certain that the modelling was done in 1781.



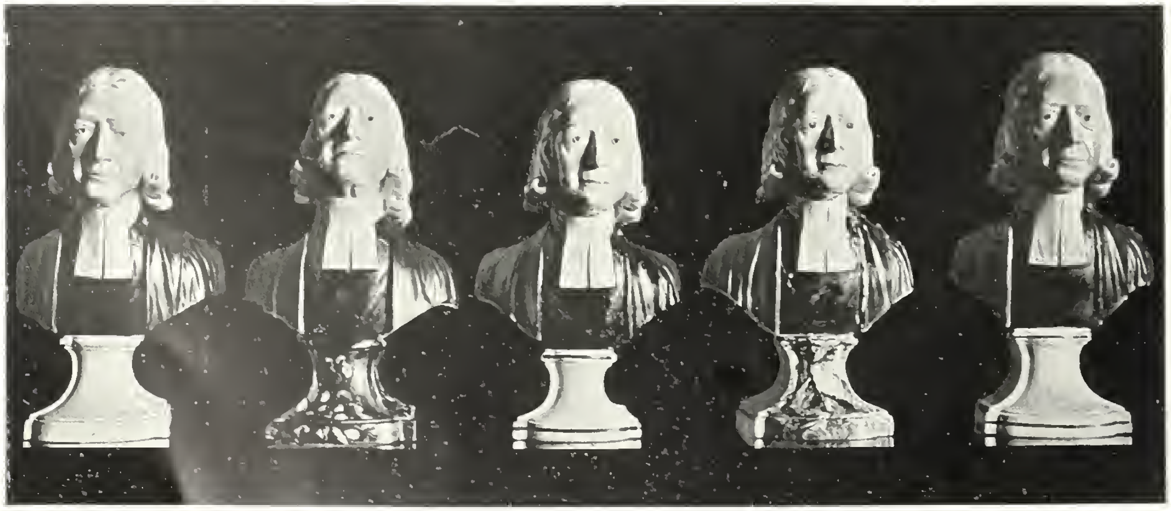
No. I.—Obverse and reverse of medallion from study made by Wood in 1780



No. II.—SOME TYPICAL BACKS

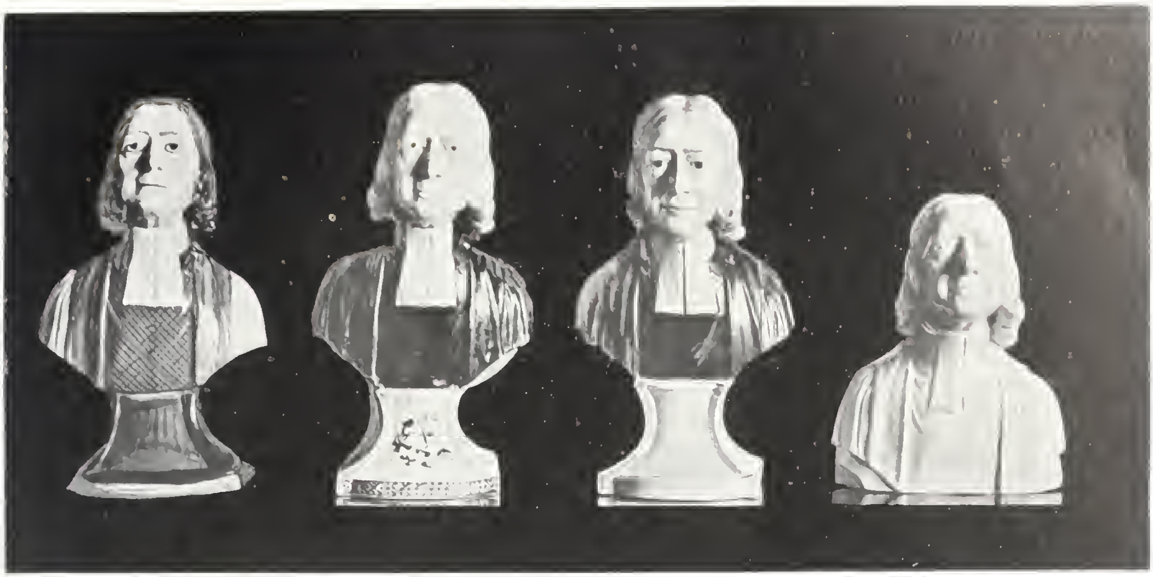
That is the date named by Dr. Adam Clarke, but it is also very clearly stated by Ward in his *History of Stoke-on Trent.* Ward knew Enoch Wood personally, and would have his information at first hand."

There is a footnote in Ward's *History* which is of such great value in this connection that it must be quoted almost in full. It reads, "We cannot refrain from introducing here an interesting anecdote respecting this bust, which we received from Mr. Wood some time ago. He was at Leeds when the Methodist Conference was held there in the summer of 1781, and his busts, being then introduced, were in eager demand among the preachers and friends of John Wesley. Mr. Wood was pointed out as the artist, and much complimented on the occasion. On returning from the Chapel, where the busts had just been exhibited, he was accosted in the old Churchyard by a tall person of clerical appearance. 'Are you the young man who made the beautiful likeness of Mr. Wesley?' Being answered in the affirmative, the stranger requested Mr. Wood to tell him how he had made so exact a resemblance of that great man. He was very minute in his enquiries, and having made himself master of the subject, he placed his hands on the young artist's shoulders, and, going through the whole process, from the first preparation of the soft and pliant materials, to the completion of the bust, he, in a most striking manner, applied his information for the purpose of illustrating the wonderful work of God in the new creation of the human soul after His own image," etc. The homily delivered to Wood, and repeated, so it is said, in a public sermon at that



1 2 3 4 5

No. III.—1. MADE BY ENOCH WOOD HIMSELF, AND GIVEN BY HIM TO HIS SON
2. BELONGED TO DR. KNOWLES 3, 4, 5. INCORRECTLY MARKED AS REPRESENTING WESLEY OLDER THAN HE ACTUALLY WAS AT TIME OF MODELLING (SEE LETTERPRESS)

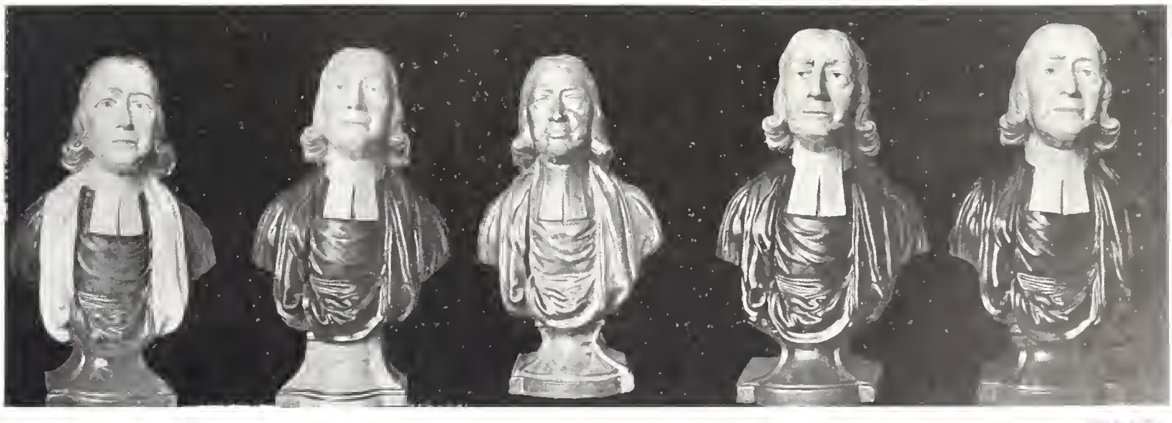


No. IV.—GROUP OF WESLEY BUSTS

Conference, displayed a full grasp of the subject of modelling and reproduction in clay, as gathered from the sculptor. The authenticity and circumstantial character of the story related by Wood himself, and recorded by his personal friend Ward, has considerable evidential value in the determination of the date of the first issue of the bust, though it does not clear up the mystery of the apparent cessation of issue between 1781 and 1784.

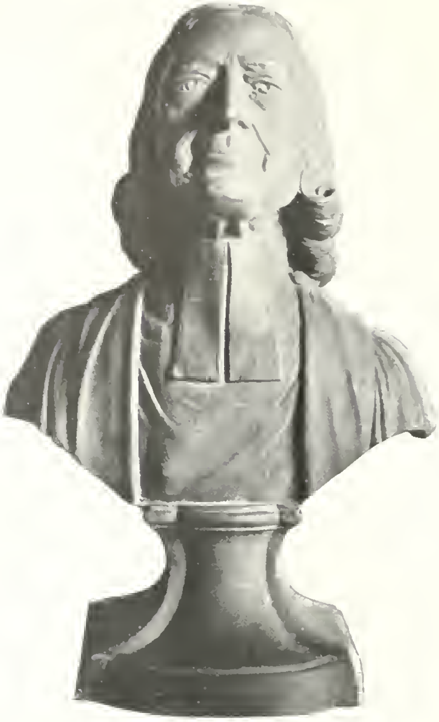
It appears to be clear that the famous bust was introduced at the Conference of 1781, yet it is the fact that all the earliest ordinary pottery copies bear the stamp "Aged 81," which points to the issue three years later—for Wesley was not eighty-one until 1784. Mr. Joseph Wright, of Wolverhampton, a well-known expert in Wesley antiquities, is of opinion that the bust submitted in 1781 was in black basalt or "black Egyptian," as the material was then called, and that the more familiar glazed busts were not placed on the market until 1784. It appears to be certain that no glazed bust of an earlier date than 1784 has been preserved, even if such were issued. If a black basalt or other bust, bearing the date 1781, or stamped "Aged 78," could be discovered, it would clear up a difficulty.

It has lately been contended that as no bust of Wesley was issued publicly by Wood until 1784, and that as the bust then issued bore the inscription, "Aged 81," that therefore the modelling of the subject did not take place until that year; and that Ward mistook the Conference of 1781 for that of 1784, which was also held at Leeds; and it has further been asserted that the entries in Wesley's *Journal* in the year 1781 do not indicate that he paid a sufficiently long visit to Burslem in that year for the modelling to have taken place. But an argument based on the silence of a journal is risky, to say the least of it, especially when the matter concerned is the modelling



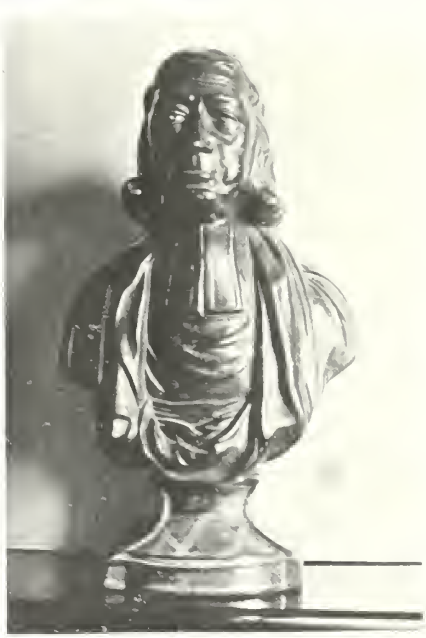
No. V.—GROUP OF WESLEY BUSTS

or study of a face which would demand but little time. Against this view there is the very circumstantial story in Ward's *History* already quoted—and which was had by Ward at first hand from Wood himself; also a statement in Dr. Adam Clarke's writings, giving a detailed account of the making of the study by Wood, and Wesley's comment upon the result, at the earlier date; and, as quite decisive as to *an* earlier modelling than one in 1784—possibly one of several—there is in existence a medallion of Wesley, issued at his death, bearing his portrait (almost identical with that of the bust) on the face, and the inscription, "Enoch Wood, Sculpsit, 1780" (see No. i.). On the whole case, the balance of evidence, direct and presumptive, is distinctly in favour of the view that Wood took his model for the famous bust at the time stated by him to Ward, viz., in 1781—the "Aged 81" of the 1784 issue pointing to the age of the subject then, and not to his age at the actual time of modelling.



No. VI.—BLACK BASALT COPY OF THE "CITY ROAD" BUST

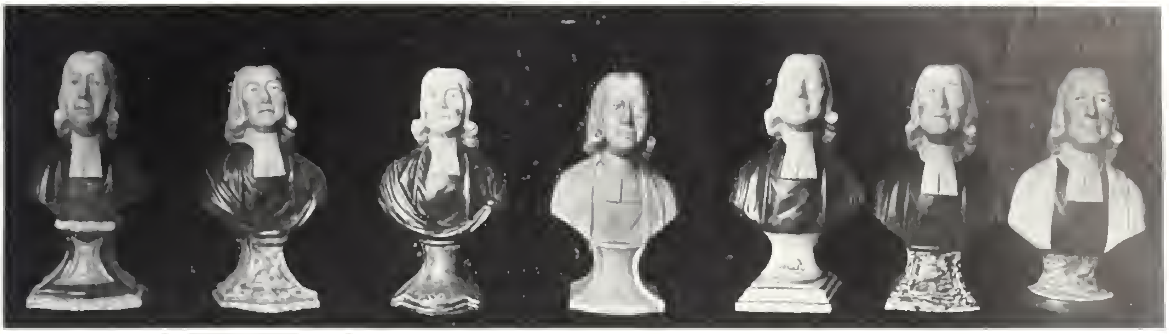
It may be well to say in this place that not only are many of the busts, the original of which was modelled in 1781, stamped "Aged 81," but many other copies are marked later still. In the busts illustrated in this article are three thus wrongly marked. They are the middle specimen, and the two to the right of it in No. iii. One is marked "Aged 87," another "Aged 88," and the third "Aged 90," which is, of course, absurd, seeing that Wesley died at 88. In each case the false figure is palpably stamped over the original figure, without quite obliterating it—a clumsy attempt at falsification. All these busts were either cast in the original mould or in accurate copies thereof, the only variations being those given to their bases. It may be taken as certain that all the busts issued in 1784, and all the exact copies, really represent Wesley at 78—at any rate as he was when modelled by Wood not later than 1781.



No. VII.—BRONZED BUST ONCE IN THE POSSESSION OF DR. ADAM CLARKE

Accurate classification of busts by or after Wood is difficult, there being so many overlapping features and characteristics: but, for the reader's convenience, they have been grouped in sections, the selected representative members of each section possessing more or less clearly marked features in common. It will be seen that a good deal of variety has been imparted in minor matters—in ways well known to potters; suggesting, perhaps, a larger number of moulds than were actually used for the face. The backs vary considerably, as may be seen from the illustration.

The group illustrated in No. iii. contains five specimens. Counting from the left, example No. 1 possesses special interest, as having been made by Enoch Wood himself and given by him to his son. The second was for some time in the possession of Dr. Knowles. The third, fourth, and fifth are of those referred to above as having been wrongly marked—the incorrect mark having been stamped over that impressed by the mould used. They are all really "Aged 81" busts (from the 1781 modelling, be it remembered, and therefore showing Wesley as he was at 78). The left-hand one of the three backs illustrated shows the falsification of one of the members of this group, the superposition of the "7" over the "1" being apparent. In all these "81" (original) busts—and in a few made later—the



No. VIII. GROUP OF WESLEY BUSTS

scar left on Wesley's forehead by a stone thrown at him by a persecutor is very plainly shown. This fact is mentioned as an indication of at least an honest attempt at faithful portraiture on the part of Wood.

In group No. iv. four busts are shown, one being of white glazed pottery without pedestal. The distinguishing feature of this group is a little thing, but helpful in identification and classification—being the button on the shoulder. In the case of members of the first group this button is quite plain, but in the group now under consideration it is ringed—being a circle within a circle, as it were. True, it is not much to go by as a distinguishing mark, particularly as it is found in other busts of a rather later period, but it is worthy of notice, and is so far an aid to classification. At the back of the second member of group No. iv. there are two peculiar cross-bars.

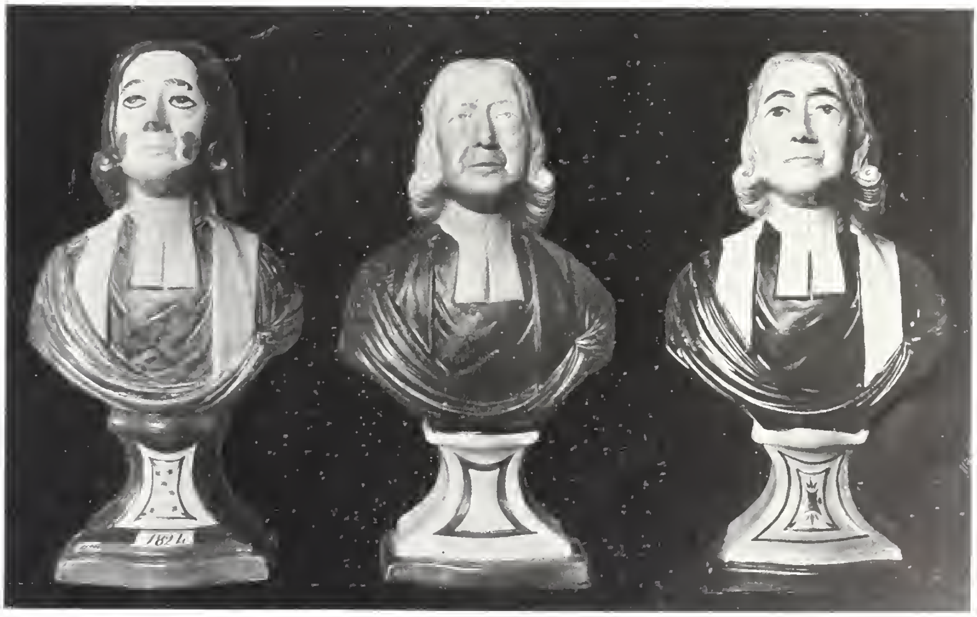
Group No. v. (with the exception of the bronzed bust in the centre) consists of specimens bearing the well-known pottery mark of which an illustration is given on next page.

It will be noticed that one bears the date "1824," and that here again the crossed drapery is in evidence. This is in Group ix.

Individual interest attaches to some of the busts illustrated in this article. A black copy from the same mould as the famous "City Road Bust"—so called because kept at the head centre of the Wesleyan denomination in London—may be instanced. It bears the inscription:—

The Rev. John Wesley, M.A.
Aged 81.
Enoch Wood, Sculp.
Burslem.

Mention has already been made of the bust which Enoch Wood made and gave to his son. Another (the bronzed specimen in Group v.) belonged to Dr. Adam Clarke, the noted commentator. It is in bronzed



No. IX.—GROUP OF WESLEY BUSTS

pottery, and is labelled "Late the property of Dr. Adam Clarke." In Mr. Botteley's collection it stands side by side with a bust of Dr. Clarke himself, whose previous ownership is fully authenticated. The bust on the extreme right of this group bears an almost square tablet, with the inscription:—

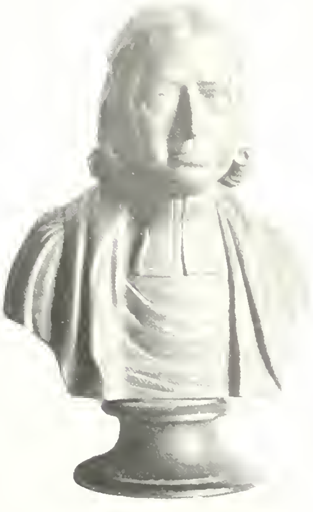
THE REVD
JOHN WESLEY M.A.
died Mar 2. 1791
ENOCH WOOD SCULP
BURSLEM

> The . Reverend . John Wesley, M.A. . Fellow of Lincoln College, Oxford, . And Founder of Methodism. . He sat for this bust . To . Mr. Enoch Wood, Sculpto., . Burslem, . 1781, . and died in . 1791, . Aged . 88 . Years. . Is not this a brand plucked out of the fire?

Speaking roughly, the main distinguishing feature of this group is to be found in the style of the vestment, which will be seen to be different from that of the two previous groups.

Of group No. viii. it may be said that the specimens afford proof of the enormous variety in Wesley busts in such minor matters as pedestal, colouring, and the like. The third from the left possesses interest as having been the work of other than Wood, though the latter's likeness had been laid under contribution. The inscription reads:—

> The Revd. John Wesley, . M.A., . Born at Epworth, . March 17, . 1703, . Aged 88 . Dale, . Burslem.

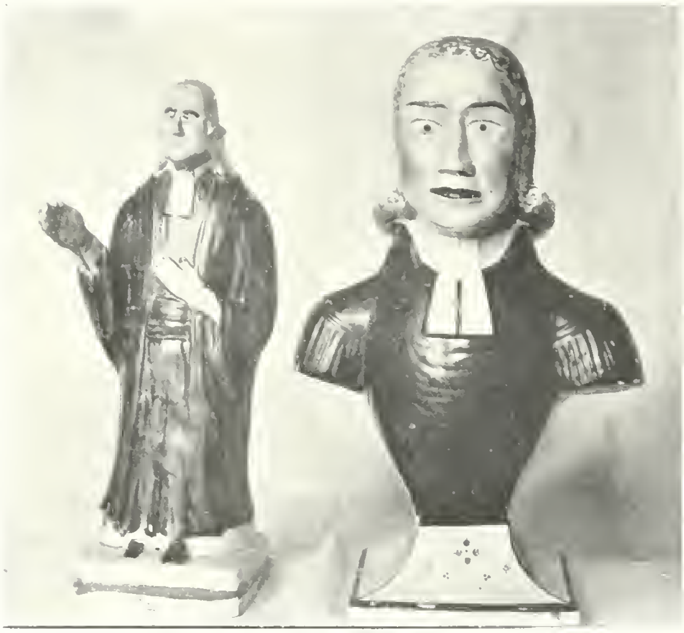


No. X.—WEDGWOOD'S BUST IN BLACK BASALT

The busts in No. ix. group are put in as being interesting in the way of variety.

No. xi. contains two samples of monstrosities. It is a question whether or not some of the Wesley busts in existence were intended as caricatures.[*]

Another interesting bust is one by Wedgwood, a picture of which is given. It is in black basalt, and is admirably executed, though it is probably of greater value as a work of art than as a portrait of Wesley. The comparison between this bust and those by Wood is interesting in many respects. There can be no doubt that the work of Wood is by far the more accurate as a likeness. The black Wedgwood bust is evidently the work of an artist who was more concerned about producing a beautiful piece of work than about the faithfulness of the portrait. In moulding and finish it is much superior to the basalt and ordinary busts referred to above, but as a representation of the founder of Methodism it is unreliable.



No. XI.—WESLEY CARICATURES IN POTTERY

A bust by Copeland is also worthy of mention, in the production of which Wood's work was largely laid under contribution. The famous "Roubillac" bust does not fall under the present discussion of Staffordshire ware only.

More interesting and valuable is a rough cast, of which a photograph is given, from the "original mould," as it is stated (evidently one of Wood's), now in the possession of Mr. George Hammersley, who found it not long ago among a lot of moulds which he had purchased at a sale. Head and bust are cast

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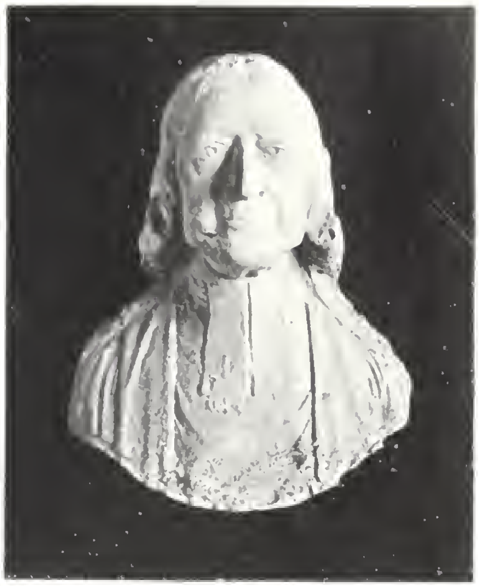
[*] Since the above was written it has been discovered that the bust No. vi. is intended for Charles Wesley, brother of John.



No. XII.—ROUGH CAST FROM THE "ORIGINAL MOULD" LATELY DISCOVERED

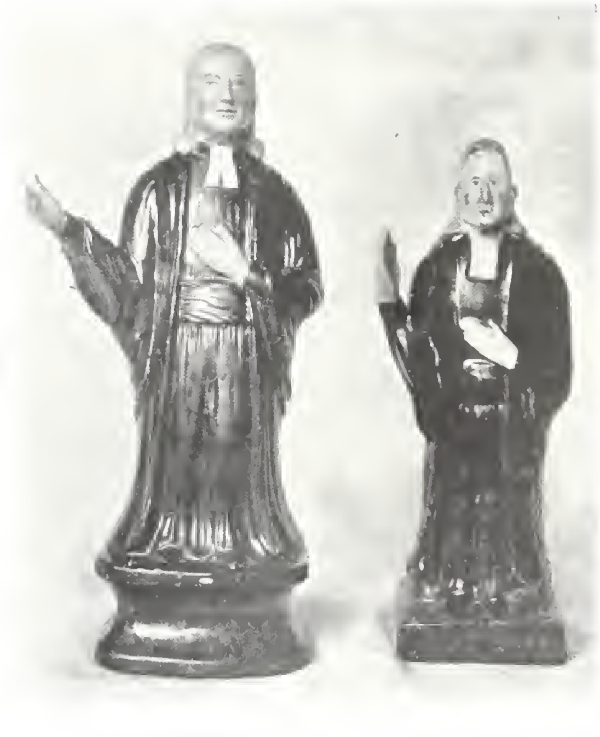
in one piece in this case, and it is a fine piece of work. The cast was photographed in the rough, exactly as it came from the mould, not having been sponged or smoothed in any way.

After Wood's day the accuracy in detail which marked his work was departed from, and all kinds of vagaries were indulged in by painters and decorators of the busts; the colour of the hair, the complexion, the vestments, made fearful and wonderful in their hues, etc., affording scope for the wildest imagination. But with it all there is close adherence to Wood's excellent modelling, and the preservation of the striking profile.

For the sake of would-be collectors, a word of warning should be added to this altogether inadequate discussion. Many spurious "Old Staffordshire" busts of Wesley are about—most of them wretchedly poor forgeries, and not likely to deceive any one versed in the subject. Fortunately the makers of these execrably poor samples of pottery seem to have made such an inadequate study of the works which they have sought to copy that they have failed to produce a colourable imitation. But the inexperienced buyer is advised to secure expert advice before parting with his money.

It must be emphasised that only one class of Wesley busts is dealt with in this article; and when the large and practically complete collection which has been placed at the writer's disposal is spoken of it is in this connection only. It would be an easy matter to get together a heterogeneous accumulation of hundreds of Wesley busts, etc. (with scarcely any duplicates among them), if one were content to gather in all sorts and sizes, in any kind of material and manufacture. This article deals with Staffordshire pottery only.

In contemplating Enoch Wood's modelling of Wesley, especially, great weight must be attached to the opinions of the contemporaries of the sculptor. Ward's "very correct bust," and Fletcher's "beautiful likeness," previously quoted, count for a great deal. In the 1843 edition of Ward's *History of Stoke-on-Trent* it is stated, "Mr. Wood, who was originally brought up to his father's business of a modeller, executed in his early days many excellent subjects in the plastic art, consisting of dwarf statues, groups, bas-reliefs, cameos and intaglios of terra-cotta, specimens of which are still to be met with, and are highly prized. A bust of the venerable Wesley, modelled from his person at Burslem in the year 1781, was acknowledged to be the most faithful likeness of that eminent person ever produced, and has been the prototype of numerous copies subsequently promulgated." Such opinions on the part of those who were either contemporary with Wesley and Wood, or in close touch with those who were, are of great assistance in forming an estimate of the accuracy of Wood's modelling. Modern collectors in this department are much indebted to the man who was the father of representations of John Wesley in Staffordshire pottery.



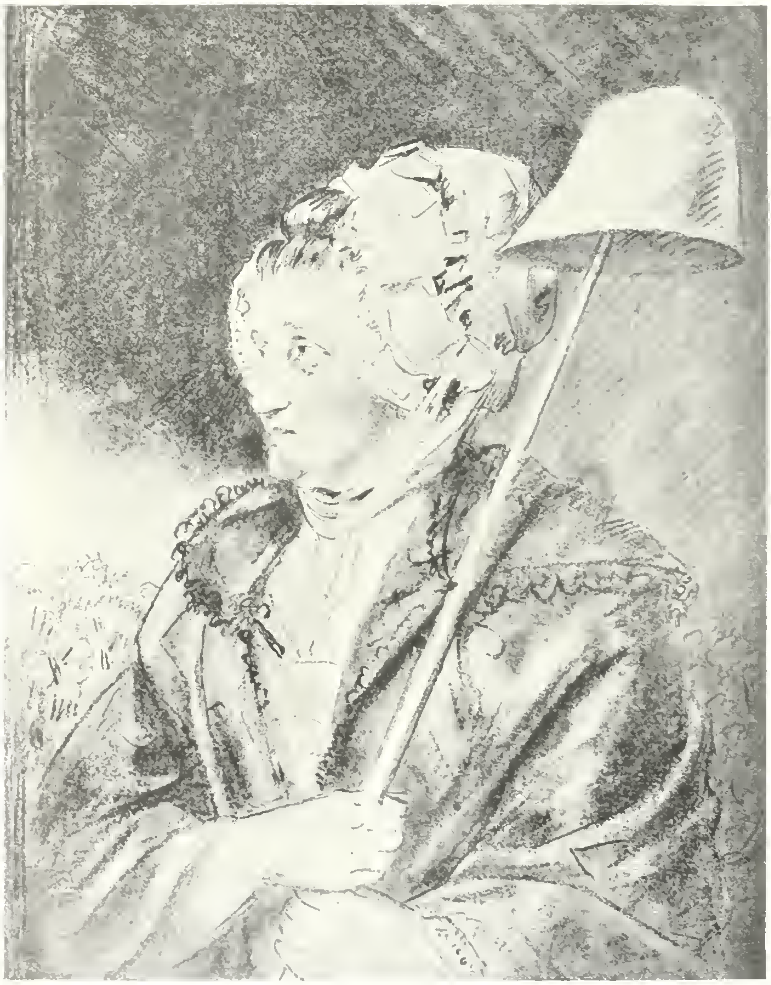
No. XIII.—TWO CURIOSITIES

Patience Wright, Modeller in Wax. By C. H. Hart, Philadelphia

Fashion is a wheel of time that, revolving slowly, comes back again to its starting-place, so that what often seems new is but "Monsieur Tonson come again." Thus it is with wax portraits that are holding the attention of the fashionable world of London to-day, modelled in high relief, in coloured wax, similar to those that were so much in favour in the eighteenth and early part of the nineteenth centuries, and were the subject of an interesting article in The Connoisseur for March, 1904, in which I was surprised not to find mention made of Patience Wright, who a century and a quarter ago was the most prominent and best-known wax modeller in the kingdom, especially as the profile of King George III. reproduced on page 136, of that article, from the original in the British Museum is, in my opinion, her work. She, too, was of enough importance to win admittance to the *Dictionary of National Biography*, where she is spoken of as "a woman of remarkable intelligence and conversational powers," whose "life-sized figures and busts of contemporary notabilities and historical groups were superior to anything of the kind previously seen."

What makes Patience Wright of conspicuous interest is the fact that she was a native product of the New World, and while she was the second born American artist that we know, she was the first American to give sculptural expression to the artistic sense.* That this has a significance beyond the mere fact that it records, will be recognised by every one familiar with the developement of the imitative arts: modelling in the round being to the untrained mind a much more obvious method of delineating an object than by lines on a flat surface, so that sculpture has always preceded painting, and thus the evolution of art in the New World has followed the course of its evolution in the Old.

Patience Lovell was born in 1725, of Quaker parentage, in Bordentown, New Jersey, not far across the Delaware river from Philadelphia, where the oldest building now standing is the Lovell house, and died in London, March 25th, 1786.† When twenty-three she married Joseph Wright, who a score of years later died, leaving her a widow with three children. She early showed a decided aptitude for modelling, using dough, putty, or any other pliable material she could find, and being left by her husband with scant means, made herself known by her small portraits in wax. Her first attempts must have been made before she had ever seen any



MRS. WRIGHT, 1777 THE FAMOUS WAX-WOMAN AND REPUBLICAN FROM AMERICA
BY JOHN DOWNMAN FROM A DRAWING IN MRS. MAITLAND'S COLLECTION

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* James Claypoole, "face painter," born in Philadelphia, January 22nd, 1720, is the first native-born American artist. He was a grand-nephew of Cromwell's son-in-law, John Claypoole.

† *Political Magazine*, March, 1786, p. 241.

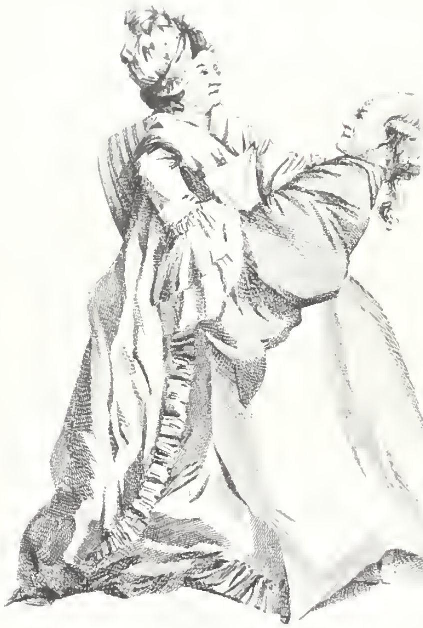
works of art in modelling or otherwise, which make the accomplishment all the more remarkable, considering her uncongenial Quaker atmosphere and environment. She soon acquired a reputation for these clever specimens of portraiture which extended far beyond her local geographical limits, and she sought a wider field for her abilities by removing to London in 1772, where she soon became the rage, not only for her plastic work, but also for her extraordinary personal qualities, which drew to her rooms all the social and political leaders of the day.

Horace Walpole, admittedly the leading connoisseur and art critic of his time, writes to the Countess of Ossory, under date of February 11th, 1773[*] :—

"*A propos* to puppets, there is a Mrs. Wright arrived from America to make figures in wax of Lord Chatham, Lord Lyttleton, and Mrs. Macaulay. Lady Aylesbury literally spoke to a waxen figure of a housemaid in the room, for the artistess has brought over a group, and Mrs. Fitzroy's aunt is one of them."

A frothy eulogist in *The London Magazine*, for December, 1775, in a "Sketch of the Character of Mrs. Wright," which accompanied the portrait here reproduced,[†] says :—

"Mrs. Wright who has been reserved by the hand of nature to produce a new style of picturing superior to statuary and peculiar to herself and the honour of America, for her compositions, in likeness to the originals, surpass paint or any other method of delineation; they live with such a perfect animation, that we are more surprised than charmed, for we see art perfect as nature."



M^{RS} WRIGHT.

Then follows a description of the figure of Mrs. Macaulay, a reference to busts of the King and Queen, which are "most capital for elegance of execution and representation of the living," and proceeds :—

"She has been particularly honoured with the notice of Lords Chatham and Temple, and many of the most illustrious characters of this country visit her repository to converse with the Promethean modeller."

We learn from Walpole that to model a bust of the elder Pitt was one of the purposes of her visiting England, and from the pages of the contemporary magazine that she was particularly favoured by his notice. Therefore we can understand that she was afforded exceptional opportunities to model from life the head of the great Chatham, and it is one of the few known creations of her facile hand that has survived, for after his decease it was honoured with a place in Westminster Abbey, erected upon a figure draped with the robes he wore when he made his last speech in the House of Lords, and there it can be viewed to-day, perfectly preserved, within a glass case in the Islip Chapel, next to the monument to General Wolfe, and opposite to the tomb of Edward the Confessor. Dean Stanley, in his *Memorials of Westminster Abbey* (4th edition, p. 347), says, "In consideration of the interest attaching to the great statesman," the fee for showing his effigy was raised from 3d. to 6d. He then quotes from the *Guide Book* of 1783 :—

"The eagerness of connoisseurs and artists to see this figure, and the satisfaction it affords, justly places it among the first of the kind ever seen in this or any other country."

That it was far superior to the ordinary wax work of the showroom, and that the face was life-like in its animation and character, the reproduction fully attests.

Among Mrs. Wright's early works in England was a bust of Thomas Penn, one of the proprietors of Pennsylvania, which his wife, Lady Juliana, daughter of the first Earl of Pomfret, presented to the Assembly of that State in August of 1773, when it was placed in the library, where a contemporary saw it, and describes it as "a most beautiful bust." * With Doctor Franklin she was on terms of familiar intercourse, both while he was in London and after taking up his residence in France; and as she was kept fully advised as to the momentous events transpiring relative to the colonies, she communicated her information regularly to him. She was an ardent and avowed rebel, which caused her to break with the King, whom she roundly rated for permitting and keeping up the war. Before this she had been so friendly with him and the Queen as, following her Quaker tenets, to call them by their Christian names, George and Charlotte. Before Franklin left London in May of 1775, she modelled the bas-relief of him here reproduced, from the original that he gave to Mary Hewson and from which Wedgwood made one of his basaltic medallions of the same size. To Franklin she writes March 29th, 1777 †:—

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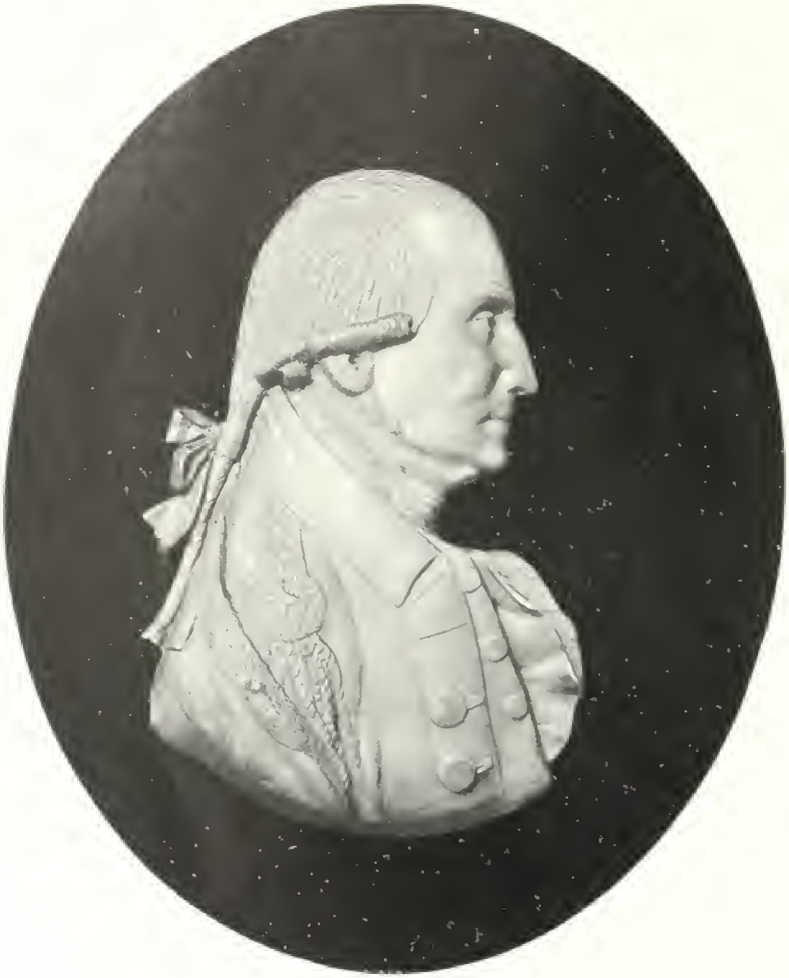
[*] Tonybee's *Letters of Horace Walpole*, Vol. VIII., p. 237.

[†] This portrait can hardly be the one of "Mrs. Wright modelling a head in wax," which was exhibited by her son, Joseph Wright, at the Royal Academy in 1780, and concerning which Horace Walpole wrote to Rev. William Mason in May of 1780: "You know, I suppose, that the Royal Academy at Somerset House is opened. . . . By what lethargy of loyalty it happened I do not know, but *there* is also a picture of Mrs. Wright modelling the head of Charles I., and their Majesties contemplating it."



WASHINGTON FROM THE ORIGINAL WAX OWNED BY R. H. HARTE M.D. PHILADELPHIA, U.S.A.

"I meet with the greatest politeness and civility from the people of England. . . . I now believe that all my romantick education joynd with my father's, old Lovell's courage, can be serviceable yet further to bring on the glorious cause of civil and religious liberty. Five years ago I drempt a Dream concerning Doct. Franklin. I wrote down said Dream. Half has now been realised, and I am sure the rest will be fulfilled."

Two years later, March 14th, 1779, she writes to him from Lysle House, Lesterford:—

"I have moved from Pall Mall with the full purpose of mind to settle my affairs, and get ready for my return to America. I shall take France in my way, and call at Paris, where I hope to have the pleasure of seeing my old American friend, and take off some of your cappitall Bustos in wax, as I intend to make good use of my time while I stay at Paris. I shall be happy to meet with the same encouragement as I have met with in England at my first coming before the unfortunate war."

Franklin advised her not to come, saying:—

"As to the exercise of your art here, I am in doubt whether it would answer your expectation. Here are two or three who profess it, and make a show of their works on the Boulevard; but it is not the taste for persons of Fashion to sit to these persons for their portraits; and both house rent and living at Paris are very expensive."

She delayed her visit to France a year, but the following summer crossed the Channel, where, among others, she met Elkanah Watson, whose portrait painted by Copley, with an American flag in the background, is said to have been the first raising of the American flag in Great Britain after peace had been declared. Watson in his reminiscences * gives

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* *Pennsylvania Magazine of History and Biography*, Vol. XXIII., p. 418.

† MSS. Franklin Correspondence in the American Philosophical Society, Philadelphia.

* *Men and Times of the Revolution*, New York, 1856, pp. 137 143.

a very droll account of their first meeting on his arrival in Paris. He was giving orders to his servant from a balcony of the hotel, when he heard a powerful female voice crying out from an upper window, "Who are you? An American I hope." "Yes, Madame: and who are you?" he answered. Immediately she came blustering downstairs with the familiarity of an old acquaintance, and soon they were on most excellent terms. He thus describes her appearance:

"She was a tall and athletic figure, and walked with a firm step as erect as an Indian. Her complexion was somewhat sallow; her cheek-bones high; her face furrowed, and her olive eyes keen, piercing, and expressive. Her sharp glance was appalling; it had almost the wildness of a maniac's. The vigour and originality of her conversation corresponded with her manners and appearance. She would utter language, in her incessant volubility, as if unconscious to whom directed, that put her hearers to the blush. She apparently possessed the utmost simplicity of heart and character. With a head of wax upon her lap, she would mould the most accurate likenesses by the mere force of a retentive recollection of the traits and lines of the countenance. She would form her likeness by manipulating the wax with her thumb and finger."

THE EARL OF CHATHAM
FROM THE LIFE-SIZE WAX EFFIGY, ISLIP CHAPEL,
WESTMINSTER ABBEY

Watson then tells of his engaging Mrs. Wright to model a bust for him of Doctor Franklin, which, when almost completed, she carried to Passy to compare with the original. On returning in the evening, carrying it wrapped in a napkin, she was stopped at the barrier to be searched for contraband goods. She resisted the attempt to examine her bundle, and as she could not speak or understand a word of French and the officers could neither speak nor understand English, no explanation could take place. The bundle was opened, and, to the astonishment of the officers, exhibited what appeared to them to be the head of a dead man. They believed she was an escaped lunatic who had committed murder and was about concealing the head of her victim. They were ready to convey her to the police station, when Watson appeared upon the scene, and an explanation ensued that amused all concerned, excepting Mrs. Wright, whose rage was at fever heat. This bust, which Watson says was an admirable likeness, was sent to America, where, years afterwards, it was unfortunately broken into fragments.

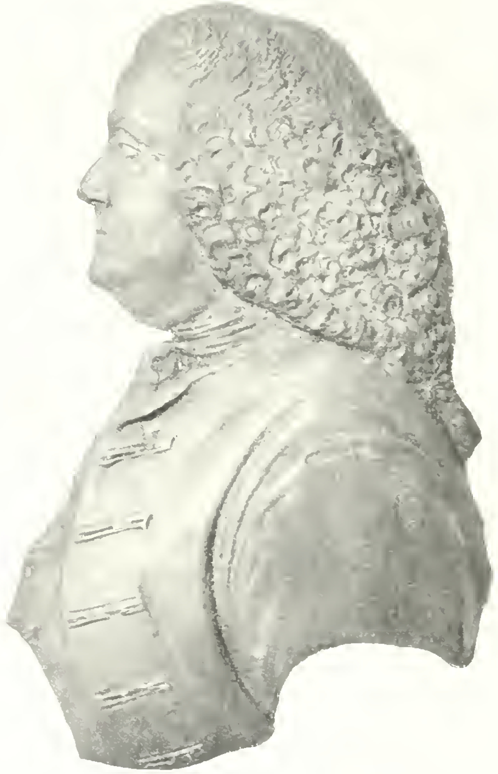
There are in France some admirable whole-length figurines of Franklin seated at a table, upon which are electrical and other apparatus, which I believe to be the work of Patience Wright from their exquisite modelling, animation, life-likeness, and general character, but up to the present time I have not been able to demonstrate it. They have been attributed by the Hon. John Bigelow, one of Franklin's biographers, to Jean Baptiste Nini, without the slightest proof, or show of reason, to sustain the attribution to the modeller of the well-known bas-relief medallions of Franklin, who is not known ever to have worked in the round. In my judgment they are essentially the work of a woman, in conception, execution, and detail, even to the natural hair fixed in the head; just the kind of work that would be a drawing card in an exhibition of wax-work, with the subject's familiar daily articles about him—and the hair points strongly in this direction, heralded forth as "Franklin's own hair."

Mrs. Adams, wife of the first American minister to the court of St. James, gives an amusing account of a visit she paid to "the celebrated Mrs. Wright" a few days after she arrived in London in the summer of 1784, in which she says[*] :—

"There was an old clergyman sitting reading a paper in the middle of the room, and although I went prepared to see strong representations of real life, I was effectually deceived in this figure for ten minutes, and was finally told it was only wax."

But perhaps the most generally interesting of all the works of Patience Wright is her profile of General Washington, notwithstanding it has not the value and significance of a life-portrait: it does show, however, the mental strength of the artist who was capable of making so fine a work as this profile from a bust modelled by another, into which she could infuse her own conception of the character of her subject, so as to greatly improve upon her model. She wrote to Washington[†] from London, December 8th, 1783:

"My Friends write to me from America that 'Joseph Wright (my son) has painted a likeness and also modelled a clay bust of General Washington which will be a very great honor to my family.' I most heartily thank my God for sparing my life to see this happy day. . . . You may have my most grateful thanks for your kind attention to my son in taking him into your Family to encourage his genii and giving him the pleasing oportunity of taking a Likeness that has I sincerely hope gave his country and your friends, Sir, satisfaction. I am impatient to have a copy of what he has done that I may have the honor of making a model from it in wax work, as it has been for some time the wish and desire of my heart to model a likeness of General Washington."



FRANKLIN BETWEEN 1772 AND 1775, BY PATIENCE WRIGHT FROM THE ORIGINAL WAX OWNED BY C. S. BRADFORD ESQ., PHILADELPHIA, U.S.A.

Washington's answer to this letter is given from the original holograph, preserved among the manuscripts in the British Museum:

"MOUNT PLEASANT, *Jany. 30th*, 1785.

"MADAM,—By what means it came to pass, I shall not undertake to devise, but the fact is that your letter of the 8th of December, 1783, never got to my hands until the 12th of the same month in the year following. This will account for my not having acknowledged the receipt of it sooner, and for not thanking you, as I now do, before, for the many flattering expressions contained in it. If the bust which your son has modelled of me should reach your hands and afford your celebrated genii any employment that can amuse Mrs. Wright, it must be an honor done me, and if your inclination to return to this country should overcome other considerations you will, no doubt, meet a welcome reception from your numerous friends, among whom I should be proud to see a person so universally celebrated and on whom nature has bestowed such rarest uncommon gifts.

"I am, Madam,
"yr. most obedt. and very
"Hble. Servant,
"GO. WASHINGTON."

This unusually gracious letter from the unbending Washington is addressed to "Mrs. Wright in England," and was enclosed in a letter to her son, to be forwarded. The profile of Washington is 9½ ins. high by 6 ins. wide, modelled in high relief, in wax, which may originally have been white, but is now yellow, and brings this article to a fitting close.[*]

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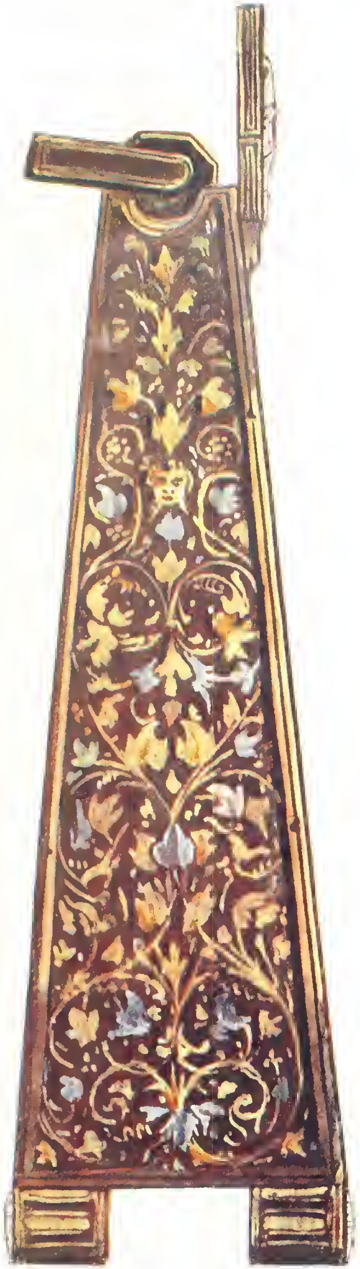
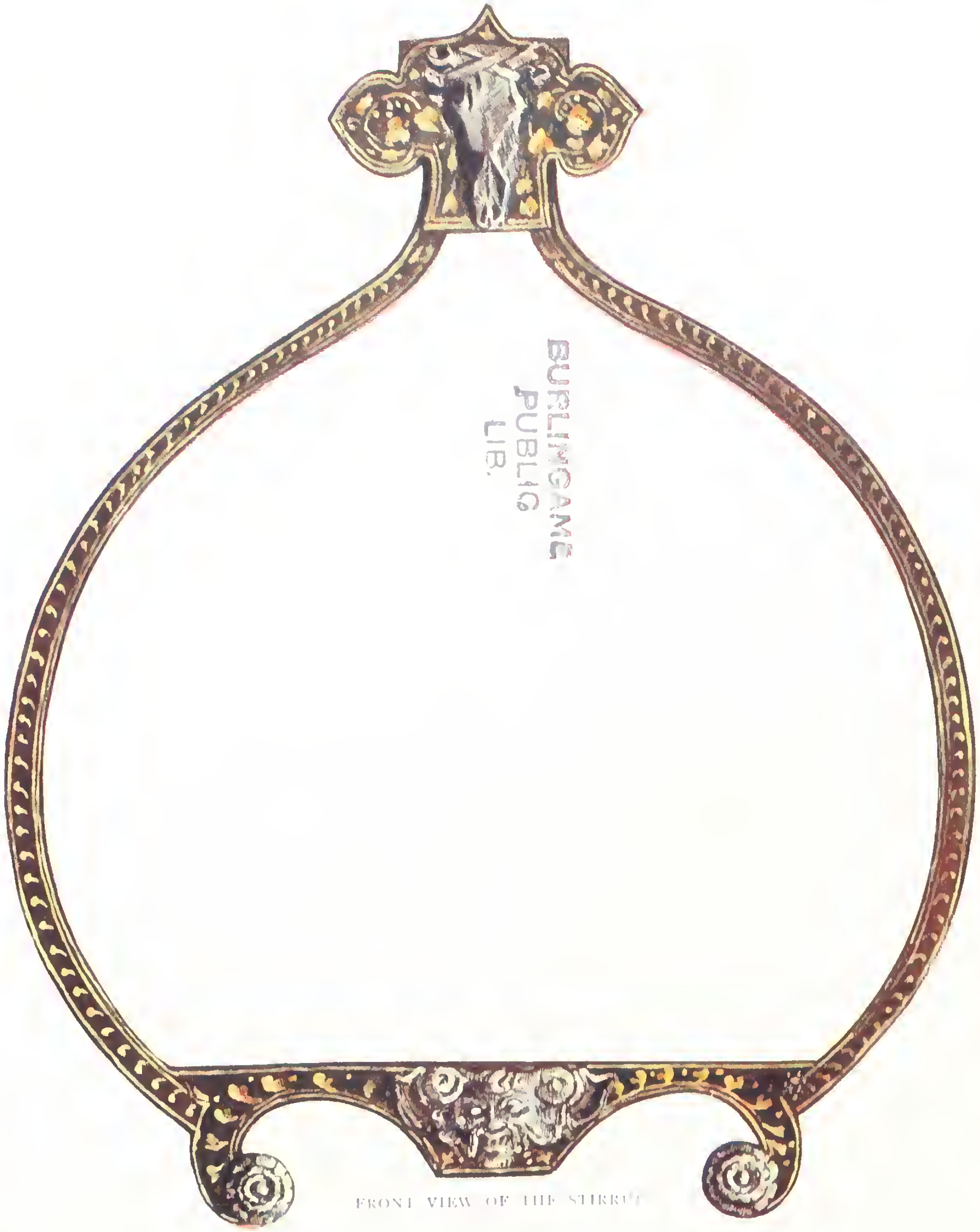
[*] *Letters of Mrs. Adams, wife of John Adams*, Boston, 1840, p. 228.

[†] MSS. Correspondence of Washington in Library of Congress, Washington, D.C.

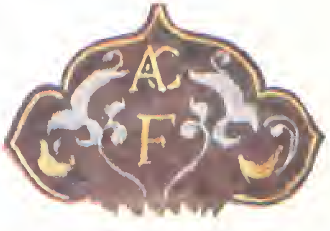
[*] John Hoppner, the eminent portrait painter, married Phœbe, the youngest daughter of Mrs. Wright, of whom he painted many charming portraits, while Elizabeth, the elder, married an American, Ebenezer Platt, and inherited some of her mother's cleverness in wax modelling.



PROFILE VIEW OF THE STIRRUP

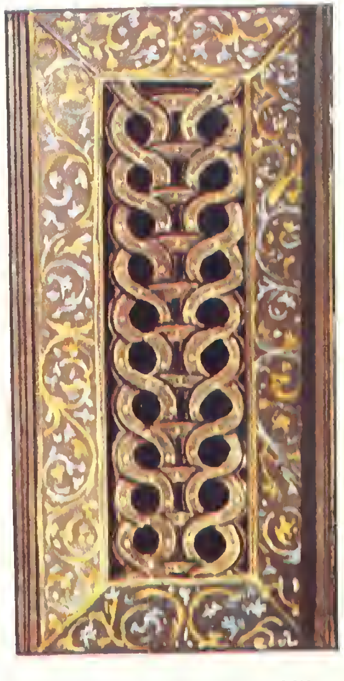


FRONT VIEW OF THE STIRRUP



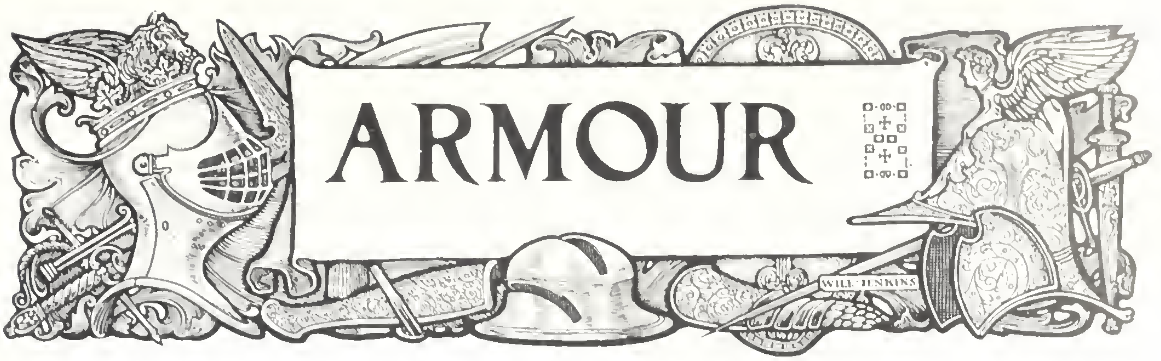
REVERSE OF TOP FINIAL, SHEWING MONOGRAM

ONE OF THE SILVER APPLIQUÉS



THE TREAD OF THE STIRRUP

STIRRUP BY ANTONIO BARTOLOMEO CAMPI



ARMOUR

An Historical Pair of Stirrups

By Guy Francis Laking, M.V.O., F.S.A., Keeper of the King's Armoury

In 1896 great astonishment was evinced when at the sale of the Earl of Warwick's collection of sixteenth-century works of art, a pair of stirrups realised the sum of fourteen hundred and ninety-one pounds—a really good record, coming as it did when the art market had hardly recovered from the Baring crisis of 1891-2.

The stirrups were purchased at the Warwick sale by Mr. Charles Davis, who almost immediately ceded them to Mr. George Salting. They appear described in the catalogue as follows:—

"A pair of stirrups of russet iron, inlaid with gold and silver. The treads of the stirrups ($3\frac{1}{2}$ in. long by $1\frac{1}{5}$ in. wide) are pierced with twenty-two circular holes, these being brought into the entwined tracery that ornaments the centres. Around are borders of flowing vine foliage in gold and silver azzimine. Of the two pieces projecting below the tread, the front is raised one tenth of an inch, and on the left-hand stirrup is applied with a grotesque mark in chased silver and two silver rosettes. The bands of the stirrup form segments of circles, and terminate at the top, in front, in a trefoil-shaped ornament, enriched with an animal's skull in silver *appliqué*. Behind this is an oblong rectangular buckle $1\frac{1}{10}$ in. long by $\frac{7}{10}$ in. broad. The whole stirrup, both inside and out, being finely inlaid with gold and silver acanthus, and other conventional foliage and masks. On the back of the ornament at the top of the stirrup is the letter "F," and above the monogram A. C., denoting the name of the maker—Ambrosio Caradosso Foppa."

The writer of this article was responsible for their catalogue description, also for their attribution to the hand of Caradosso, as it was known that artist had occasionally diverged from his usual medium of gold, silver, bronze, and the like to work in the more stubborn material of iron. It is also recorded that he had on occasions produced weapons and armour, though his works in that direction, if in existence to-day, pass unrecognised.

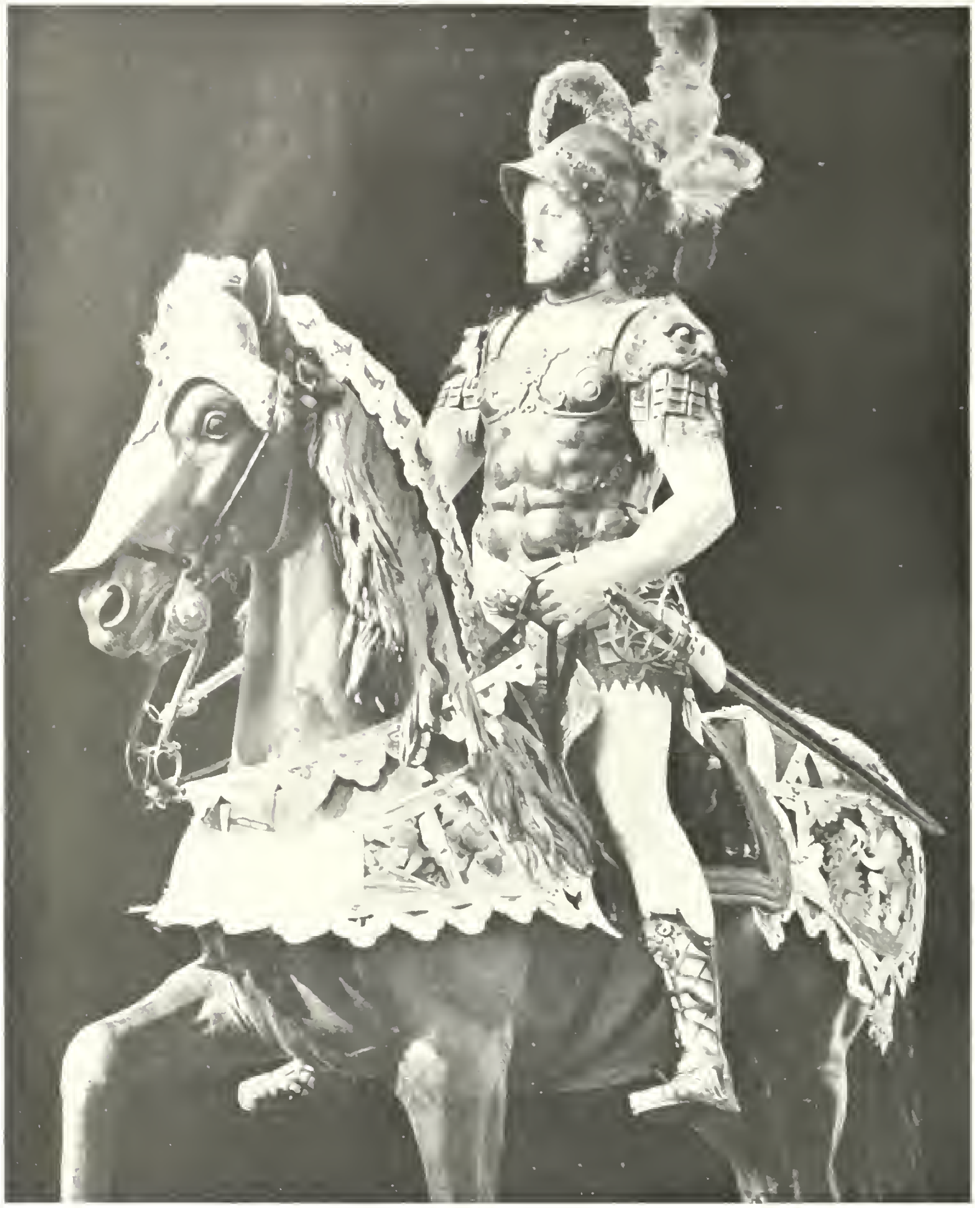
Upon the Warwick stirrups, as described in the sale catalogue, are the initials that fitted most conveniently with the name of Ambrosio Foppa, called Caradosso, A. C.—F. It also appeared that the armourer's work was more akin to that of the goldsmith, as appliques of silver and bronze gilt were plentifully used in their general decoration. The extreme simplicity of their outline, and ultra classic form of their enrichment, made them universally admired.

Beyond the fact that the stirrups had been in Warwick Castle for some generations, their past history and original ownership were unknown, or at least unrecognised.

The stirrups have been exhibited at the Victoria and Albert Museum, with Mr. Salting's loan collection, almost from the day he purchased them, though their attribution to Caradosso has not (as now proves correct) been widely accepted.

* * * *

For the first time on June 28th, at the private view of the Toison d'Or Exhibition, now being held at Bruges, the writer had the privilege of seeing many of the fine suits of armour lent from the world famed Royal Armoury of Madrid by His Majesty of Spain. Reviewing each suit carefully, the magnificent harness of Roman fashion made by Antonio Bartolomeo Campi of Pesaro for Charles V., and intended as a gift to the Duke Guidoboldo II. of Urbino, especially attracted his attention. Its splendid proportions, its correctness of classic form, and moreover its elaborate decoration of gold, silver, and bronze gilt, elicited a closer criticism than the other war harnesses. Though never having seen the suit itself, the last named ornamentation seemed strangely familiar. A mental review of all suits or separate armaments he had



ROMAN ARMOUR OF CHARLES V.

seen, with the similar very characteristic decoration, was made, resulting in the impossibility to liken its details to any he was acquainted with. For that day, at least, mental comparison proved useless. On the following day, after the opening ceremony, the writer again carefully examined this particular harness, still haunted the while by the memory of having seen the like to its ornamentation elsewhere. Suddenly the knowledge of this familiarity became apparent—the damascened portions of the suit exactly corresponded with the Warwick stirrups, also duplicating the design of the vine leaves and curiously arranged foliage. Then came the convincing proof of their similarity. As before stated, the stirrups are signed in large Roman characters A. C.—F., whilst on the backplate above the shoulder-blades, in exactly similar characters, is the suit signed B. C.—F.

The suit, beyond being signed with these initials, is inscribed around the base of the breastplate with the name of the maker and the date in full in the following manner:—

"Bartholomeus Campi aurifex totius operis artifex quod anno integro indigebat principis sui nvtvi obtemperaus geminato mense perfecit. Pisauri anno mdxlvi."

Therefore we have the absolute proof that the Warwick stirrups were made by the armourer Campi in the year 1546, *en suite*, and for use with this classically fashioned armour of the Duke of Urbino, the only difference in the two signatures being that Campi has signed the stirrups with the initial A of his first Christian name, Antonio, in place of the more usual B, of Bartolomeo, as seen on the suit.

Antonio Bartolomeo Campi was during the first part of his successful career in the service of the Venetian republic, afterwards joining the entourage of the Duke Guidoboldo II., of Urbino. On the occasion of the Duke's marriage, he executed, together with his brother Giacomo, and assisted by his son Scipio, many splendid war harnesses—these had almost universal fame at the time of their manufacture, but are now lost, or at least unrecorded. The work of Campi to-day is alone represented by this one classic suit at Madrid. A few years before his death, *circa* 1577, he attached himself to the court of Henri II., there carrying on his craft with great success. That this armourer's works, together with his brother's and son's, should to-day be alone represented by this one harness, is astonishing; but possibly his work does exist, but is unrecognised. On this theory the writer hopes on some future date to record a few important discoveries.

It would be interesting to know at what period this pair of stirrups passed into the possession of the Warwick family, and when they were originally separated from the harness to which they belong. It may have been in 1839, when many separate small armaments, a few suits, and very many swords, rapiers, and daggers were stolen from the Royal storehouse by an unscrupulous custodian, and shipped to England for sale. To this incident the writer has referred in greater detail in other articles dealing with the Spanish armoury; but it is not out of place here to recall the theft.

The armour and arms stolen in 1838 were sent in the January of the following year by a firm of Spanish solicitors to London for sale by auction. The sale was held by Messrs. Christie on January 23rd and following day. It was described in the sale catalogue as "a very important assemblage of ancient armour and arms recently received from Spain." But so little did the public then appreciate or understand the art of the armourer, the two days' sale of over 270 items realised but the absurdly small sum of £983. Yet in that sale were some of the choicest examples of armour of the first half of the sixteenth century, more especially of the Colman and Wolf Landshut schools; for it must be remembered that the various objects sent were nothing less than many of the extra pieces and *pieces de exchange* of the famous suits of the Emperor Charles V. and Philip II. It is certainly no exaggeration to say that to-day those two days' sale of armour and arms would at the present ratio of prices have realised not less than £80,000 to £100,000. Referring to the catalogue, in many cases it is almost impossible to recognise any objects described owing to the baldness of its descriptions, yet many an historical piece in some now famous private or public collection can be traced to this sale. Some of the pieces have even found their way back to the actual armoury from which they were stolen. To us it seems guileless, but the theft of this two days' sale of armour and arms from the royal storehouse (it was before the armoury was arranged for public exhibition by Don Martinez de Romero) was covered by a serious outbreak of fire—one, we fear, hardly accidental in its origin.

On looking through the 1839 sale catalogue, many pairs of stirrups are recorded, but it is quite impossible to now say if any of them could have been those afterwards in the Warwick collection, as no description of them is given.

It is now Mr. George Salting that is happy in the possession of the Warwick stirrups. Though formally the name of the maker was unrecognised and the title of the original owner was lost, they were ever splendid works of art, but their new historical association lends to them a greatly additional interest and enhanced sentimental value.

The photograph of the Campi suit, taken on horseback, is as the suit appeared some thirty-five years ago, before its careful restoration and new arrangement on foot was made by the late Count Valencia de Don Juan.

The plate of Mr. Salting's stirrup is from a drawing made by the writer at the time of the Warwick sale.

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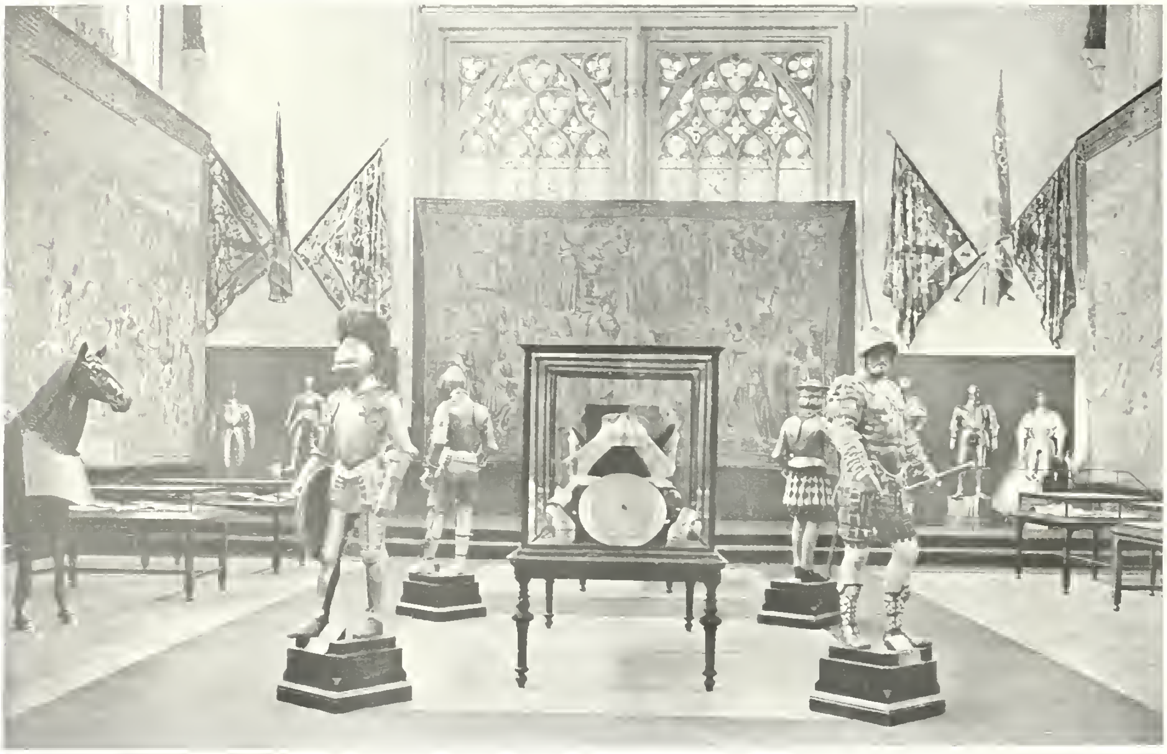
Miscellaneous

The Exhibition of the Golden Fleece at Bruges

By Edward F. Strange

The famous Order of the Golden Fleece was founded at Bruges on the 10th January, 1429, by Philip the Good, Duke of Burgundy and Count of Flanders; and the citizens of that ancient and beautiful town, though they, indeed, have never had much direct interest in an institution devised for the honour and glory of their feudal lords, have now thought it good to gather up into an exhibition all the available memorials of its ancient splendour. This act of beneficence—for so indeed it is—to students of the arts, and especially of the heraldry, of the fifteenth and sixteenth centuries was conceived, not improbably, with an eye to the indirect benefits thereby accruing to the business-like Brugeois, who are also just inaugurating a ship canal, which they expect to restore their former commercial greatness. But we may take the exhibition for what it is worth on its artistic merits, and it may be said at once that those merits are very considerable.

There is little doubt that the most satisfactory exhibit, on the whole, is that of the armour. No exhibition of recent times has been able to offer to its visitors so splendid a series of complete suits as that lent to Bruges by the Emperor of Austria and the King of Spain—the Sovereigns of the two branches into which the Order of the Golden Fleece

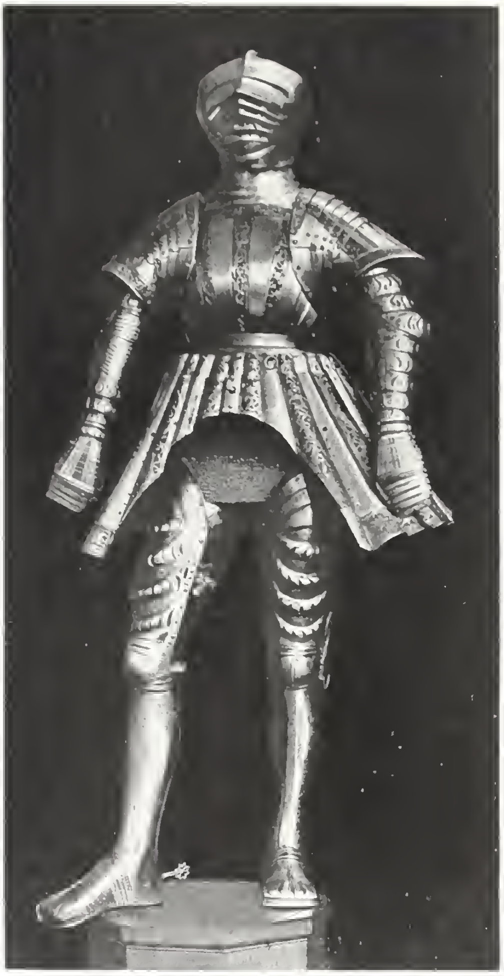


[Photo. Ge[illegible]

THE GREAT HALL, WITH TAPESTRY AND SUITS OF ARMOUR LENT BY THE EMPEROR OF AUSTRIA AND KING OF SPAIN, ETC., WITH PIECES IN CASE LENT BY KING EDWARD, MR. GUY LAKING, ETC.

is now divided. Of these, perhaps, the first place must be given to the magnificent suit of armour, in the Roman style, made in 1546 by B. Campi, of Milan, for Maximilian. This is a veritable triumph of the armourer's art, not only in its fine forging and the articulation—if the term may be allowed—of the jointed portions, but in the magnificence of its modelling and other golden enrichments. It is fitted with a complete mask—a human face, bearded—a fashion to be found also in the armour of the Japanese; though in that under notice there are none of the grotesque qualities characteristic of the latter.* Another beautiful suit was made for Philip le Beau when a boy, and is exquisitely proportioned, with curious wide-spreading skirts. It is lent by the Emperor of Austria. A point of some importance is that all the armour was actually made for Knights of the Order, and each suit bears, in one form or another, the collar and device of the Golden Fleece.

One might reasonably have expected this latter item to have furnished one of the strongest sections of the exhibition. Certain collars and jewels are indeed shown, zealously guarded by live halberdiers in the picturesque uniform of the eighteenth century; but, apart from their mere glitter of gold and gems, they are of small value, and altogether inferior workmanship. The most important relic of the Golden Fleece known to exist is a collar of *Toison d'Or*, king-at-arms, in the Imperial Treasury at Vienna; but this has not been spared, unfortunately. On the other hand, an extremely fine piece of heraldry is the richly embroidered tabard of a king-at-arms, gaining additional interest from the comparison now possible with a



[Photo. Gaeli

SUIT OF PHILIP THE FAIR WHEN A YOUTH
LENT BY THE EMPEROR OF AUSTRIA

Charles V.
Lent by J. Anthony
White, Esq.

Charles V.
Lent by
King Edward

Charles V.
Lent by the
Earl of Northbrook

[Photo. Gaeli

VIEW IN THE HALL OF KINGS

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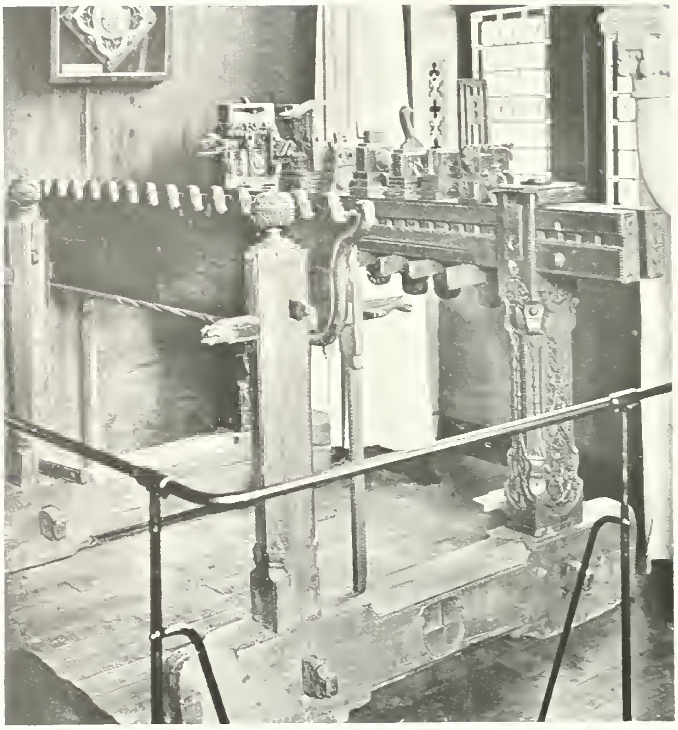
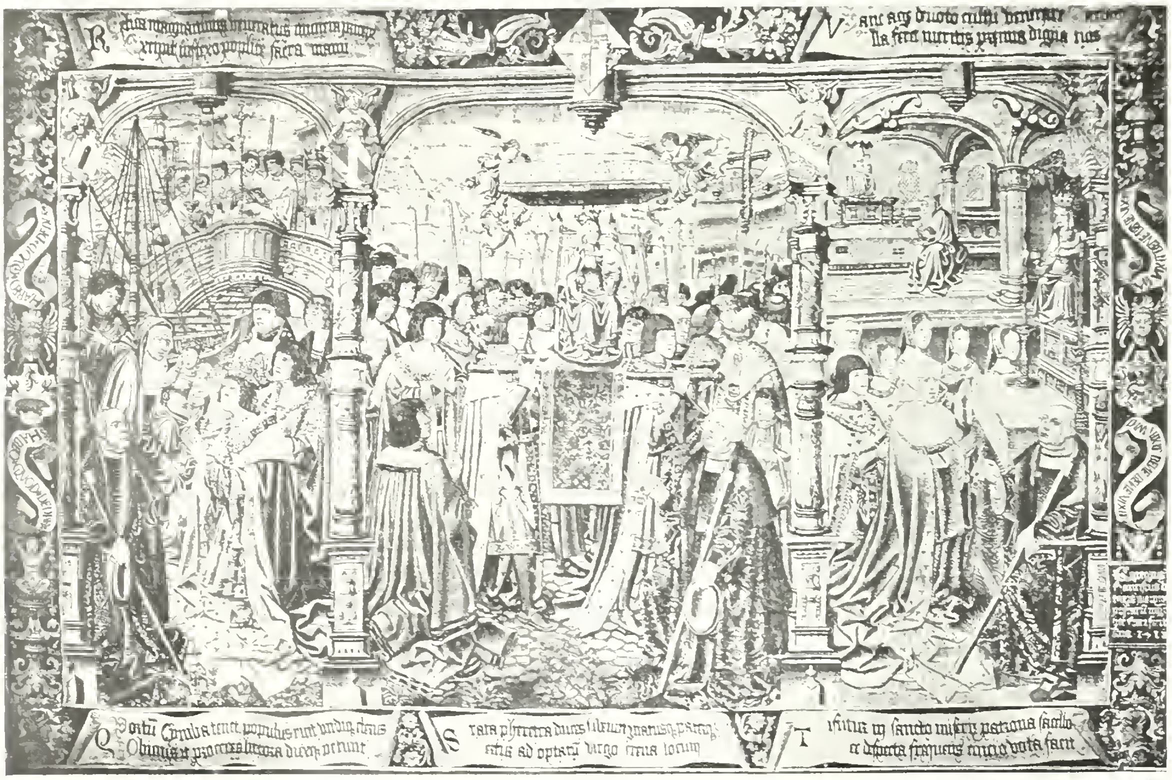
* See Mr. G. F. Laking's article on page 25.



[*Photo.* [illegible]

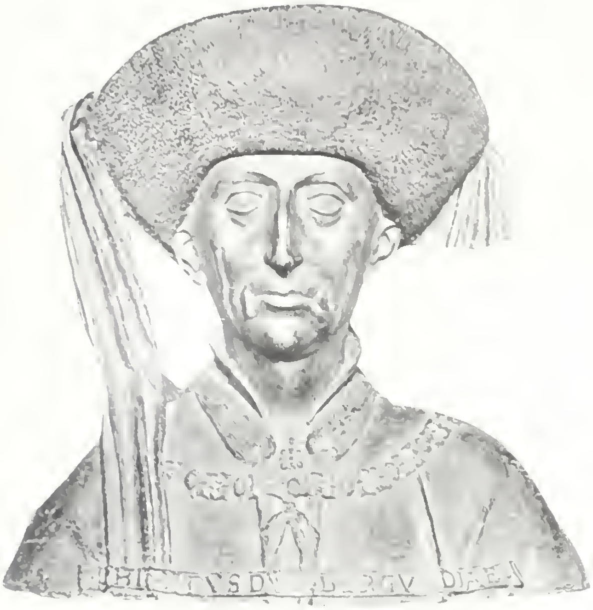
THE TURNING LATHE OF MAXIMILIAN LENT BY THE EMPEROR OF AUSTRIA

precisely similar article, painted on canvas, which is said to be the original design for it, though another not unreasonable view is that the latter was only a temporary makeshift for the garment used on more important occasions. The room in which these things are shown contains also some choice pieces of armour lent by King Edward VII. and by Mr. Guy Laking, M.V.O., and some interesting heraldic MSS. Its walls are hung with a set of superb Flemish tapestries from the Prado, the original designs for which, by Jan Vermayen, are at Vienna. These—in perfect preservation—represent the Siege of Tunis by Charles V., and are wrought in such careful and curious detail as to give them a high value as historical documents, as well as on account of their decorative qualities. Another interesting piece of tapestry is the panel from the Musée du Cinquantenaire at Brussels, which was formerly at the church of Notre-Dame du Sablon. On the left, Beatrice is seen handing to Maximilian the statue of the Virgin, which she has brought from Antwerp to Brussels. In the centre, Charles V., with the Castilian crown on his head, and his brother Ferdinand carry the miraculous image; on the right are the figures of Margaret of Austria, her nephew



[*Photo.* [illegible]

TAPESTRY FROM NOTRE-DAME DU SABLON LENT BY THE MUSÉE DU CINQUANTENAIRE, BRUSSELS



(Photo [illegible])

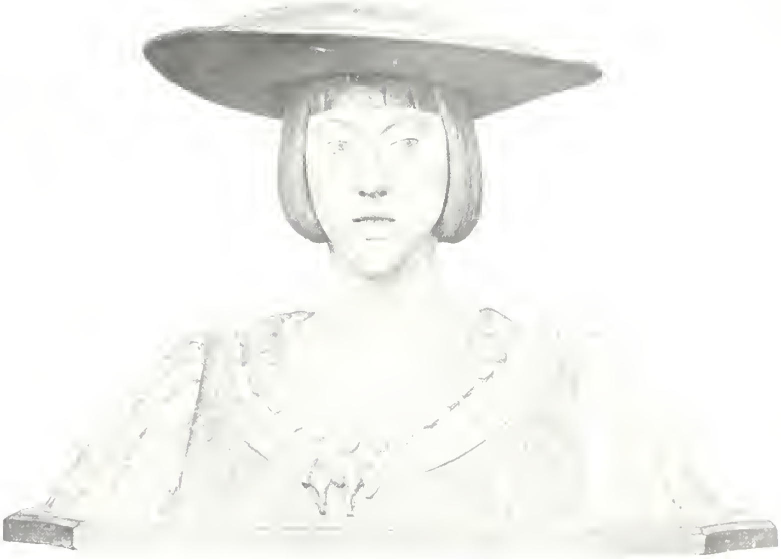
PHILIP THE FAIR
BRONZE BUST LENT BY THE KING OF WURTEMBERG

Ferdinand, and her three nieces, the daughters of Charles V., kneeling before the image. Adjoining the central hall is a small gallery in which the coins and medals are shown ; and this section is especially remarkable for the beauty and rare condition of the contributions of the British Committee. Mr. Max Rosenheim, who, we believe, especially undertook this part of the work, has been able to get together a series of medals which has excited the unstinted approbation of foreign critics. That of Philip the Fair, the Founder of the Order, lent by Mr. Rosenheim himself, is only one among many pieces which claim close study and attention. The foreign exhibits in this class include many notable examples ; but also some of doubtful authenticity, and not a few reproductions. In this room is a very interesting lathe of carved and painted wood, with heraldic and grotesque decoration, and chiselled iron fittings. It is dated 1506, and was once the property of Maximilian I. ; the present owner being Count Wilczek.

Naturally there is a fine array of portraits of Sovereigns, in what has been named for the purposes of the exhibition, the "Kings' Room." Among the busts one would remark a striking bronze of Philip the Fair, lent by the Stuttgart Museum ; and the finely modelled portrait, in coloured plaster, with moveable cap, of Charles V., which M. Henri Hymans only just saved from the untimely fate to which certain ignorant persons had condemned it. Here, too, is the well known portrait of Maximilian, by Ambrogio de Predis, from the Vienna Gallery ; though those by Dürer, Lucas van Leyden, and Strigel are wanting : and we have also, among many other representations of Philip le Bon and Charles V., one of the best of each from the collections of our own King.

A large number of portraits of Knights are interesting, as a rule, on that account and for the sake of the costume, rather than for their artistic qualities ; but particular interest attaches to the two representations of Johann van Wassenaer, the presence of one of which has enabled the other to be identified : as well as by a picture of that Count of Egmont who made the scar which forms Van Wassenaer's most distinguishing feature. The family of Croy, which furnished a continual succession of Knights to the Order, is represented by no fewer than twenty-four panel portraits of individuals who received the honour, and the lower hall contains also some scores of heraldic achievements, painted on panel, which should have their value for the expert in heraldry. Their decorative effect, as a collection, is very considerable.

The scope of the exhibition was, somewhat subtly, enlarged by a modest inclusion in its programme of the paintings of Netherlandish or Burgundian artists working under the patronage of the Chiefs of the Order. How far this may justify the admission of some of the paintings shown, it might be a little



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BUST OF CHARLES V. TERRA-COTTA, COLOURED, WITH MOVEABLE HAT
FIFTEENTH CENTURY (BRUGES MUSEUM)

difficult to say; but at all events it has been made the excuse for the exhibition of one work, which alone will draw many visitors to Bruges. This is the *Annunciation*, by the "Maitre de Flémalle," which for forty years was so jealously hidden by the late Comtesse de Mérode, that her actual possession of it was not unreasonably doubted. It is now shown in public for the first time, and will at once take its place among the finest of the group of paintings now attributed to that dim and shadowy personality. It is a wonderful example of its school. The colours are pure and perfect, and the detail marvellously and simply expressed. The Virgin, in the central panel of the triptych, is robed in red—not blue, as is more usual—and reclines on a carved Gothic bench exactly similar to that in one of the best of the paintings shown in the exhibition of French Primitives. She is quaintly unconscious of the presence of the angel, vested in white with blue stole, as she reads from a book of devotions. On the table are an earthenware jug, painted with blue, with arabesque ornament and false lettering, and holding the lily; and a brass candlestick with guttering candle. The window has two coats of arms, which should soon be identified. The right-hand panel has St. Joseph plying his trade of carpenter, in a little shop, opening by a falling shutter on a typically Flemish street. He is drilling holes in a piece of wood, and on his bench are some finished mouse-traps. In the left panel the donor—in secular costume—and his wife kneel within a garden, on the walls of which are goldfinches, and, in the background, a man walks, dressed in unusual costume, with a collar of what looks remarkably like point lace. The whole picture is wonderfully well preserved, and should add greatly to our knowledge of this mysterious master, most of whose work used to be attributed to the Van Eycks. A copy of the centre panel is at the Cassel Gallery. Of Jan van Eyck himself there is the exquisite *Annunciation* from the Hermitage Collection in St. Petersburg.

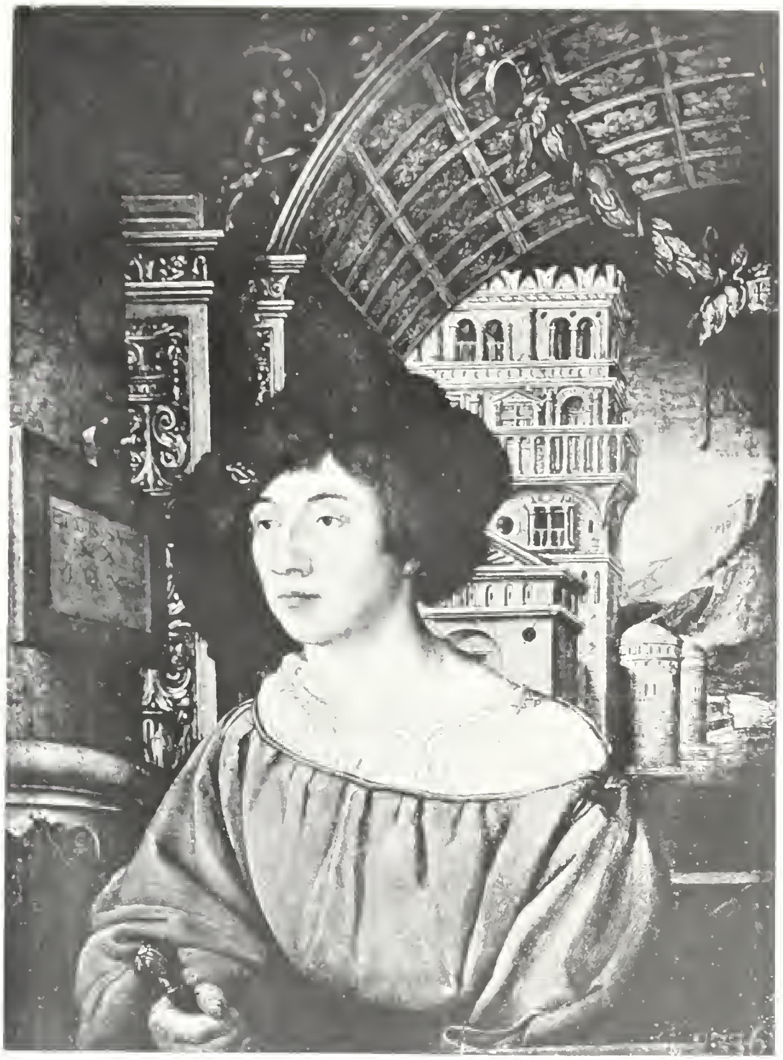
[*Photo. Gecei*

MADONNA AND CHILD, AND SAINTS
ASCRIBED VARIOUSLY TO THE MASTER OF THE
HALF-FIGURES, AND TO GERARD DAVID

[*P* [illegible]

JAN VAN EYCK THE ANNUNCIATION"
LENT BY THE TSAR OF RUSSIA

Space forbids detailed examination of other paintings shown, but mention must be made of three, all attributed, badly enough, to the Master of the Half-Figures. This may be good for that on the right, but the others are certainly by different hands, and one of them has small claims to be in an exhibition of Flemish and Burgundian art. The *Madonna and Child* here reproduced appears to have more in common with the school of Gerard David than with the Master of the Half-Figures. A large *Christ giving the Benediction* is put down, somewhat absurdly, to Van Eyck. It is an interesting work, but some other *provenance* will be easily found for it before the exhibition closes. Its frame is quite a fine specimen. With a few exceptions, the other pictures are unimportant and, having nothing to do with the subject of the exhibition, might well have been spared.

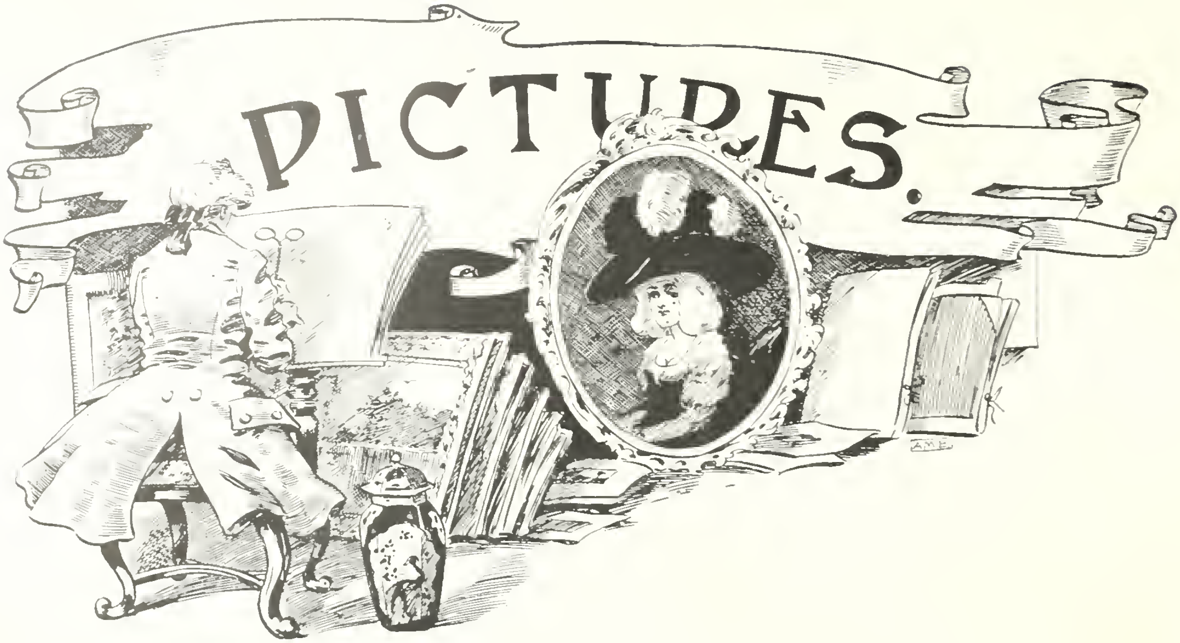


[Photo. Gaudi

EDWARD IV. OF ENGLAND (SO-CALLED) BY HANS (? AMBROSE) HOLBEIN
LENT BY THE TSAR OF RUSSIA

At the time of writing no catalogue had been issued; but it was understood that the preparation of this most necessary adjunct to the success of the exhibition was in hand. The British Committee had supplied the whole material for their share of this work before the opening; and no notice would be complete which did not recognise the value of the labours in this and other directions of its secretary, Mr. M. H. Spielmann. The President of the Organising Committee, Baron Kervyn de Lettenhove, has worked splendidly, and to his initiative and persistence the success of this very interesting collection must be ascribed.

PHILIP II. CAMEO (FORMERLY AMONG THE MARLBOROUGH GEMS)
LENT BY WILLIAM NEWALL, ESQ.

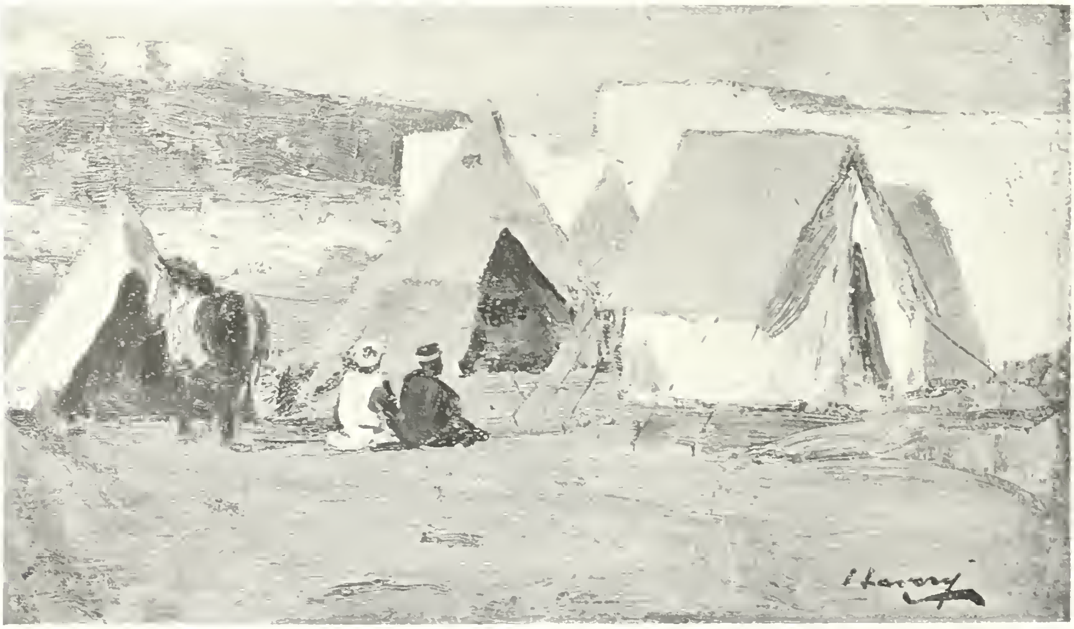


An English Artist in Morocco

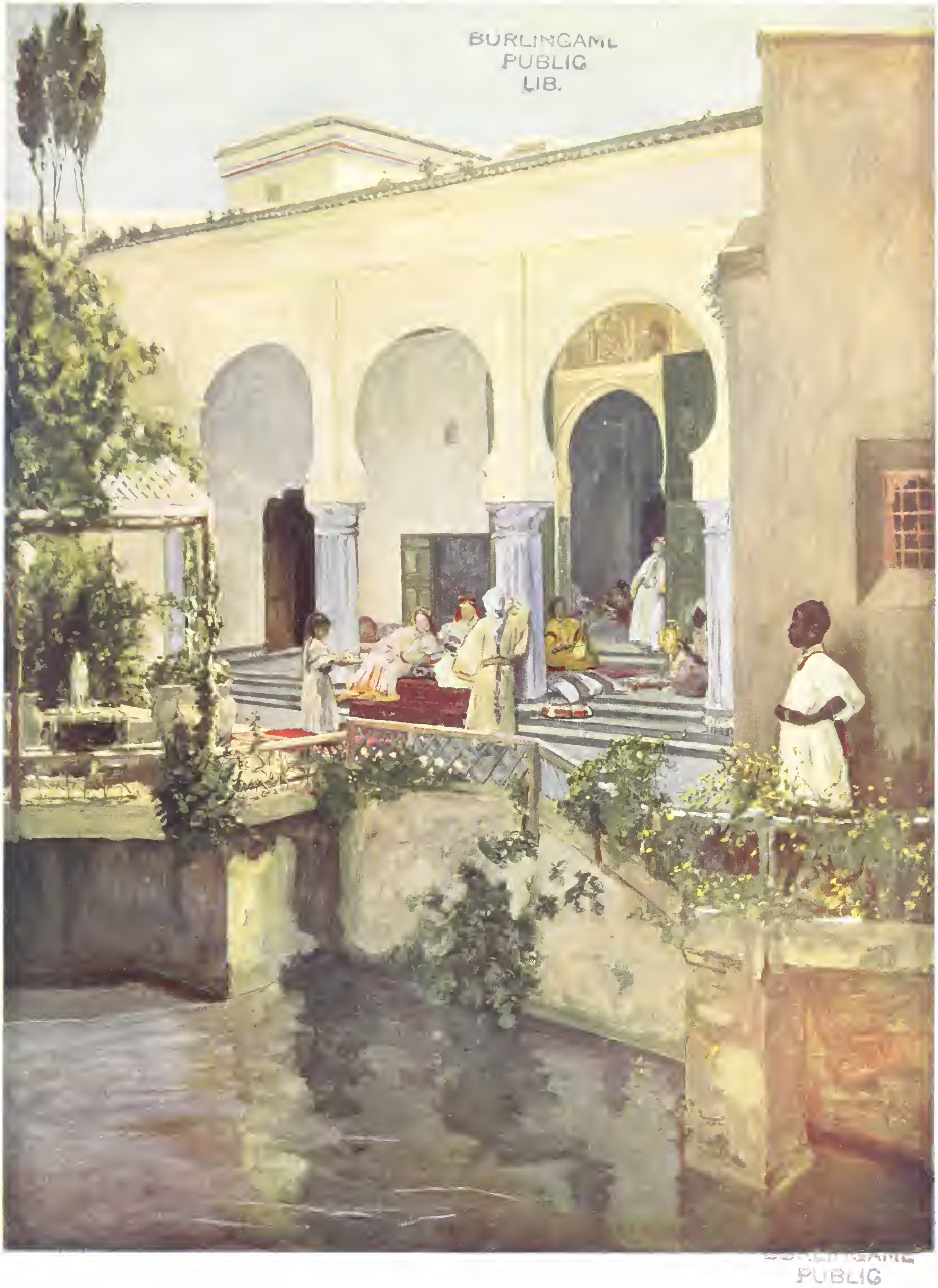
By Selwyn Brinton, M.A.

Just ten years ago, towards the middle of March, I found myself at Gibraltar. I had left England still looking wintry, grey, and cold, and had crossed the Bay in half a gale of wind: the Lascar sailors on the P. and O. liner looked like frozen beetles as we steamed down Channel into the storm, but seemed to revive and awake to life when the sunshine came to us in still weather off the Spanish coast, and a day later the great rock fortress loomed out in the distance with the coast of Africa upon our right.

One seemed to pass at one step out of winter into summer. In the gardens at Gibraltar white and red camellias were blooming. The wind blew soft upon our faces as we raced our ponies along the coast between Algeciras and Tarifa; and the idea formed itself within my mind to visit the Moorish cities of Southern Spain, making my beginning with the



OUR CAMP OUTSIDE TETUAN BY J. LAVERY



INTERIOR OF A MOORISH HAREM
BY J. LAVERY, R.S.A.

modern Moors themselves across that narrow strip of sea, beyond which I could just see faintly outlined the headland of Ceuta.

My first impression was certainly not favourable. Never had I seen a more piratical-looking gang of ruffians than those who filled the boats which swarmed around our little steamer as it came to anchor without the city of Tangier, which climbed up the hillside before us somewhat in the shape of an amphitheatre, but white, irregular, mysterious, with guarding walls and soaring minarets. All shades of complexion — from ebon-black through brick red to dirty white — and every variety of rags were represented among these Moroccan boatmen, who in a trice were upon the deck, and, amid a babel of confusion, had laid violent hands upon our luggage.

It was necessary then to land in boats, to enter this untouched city of Eastern magic through a gateway where two wonderful figures of bearded Moors sat (or squatted) mute, impassive, deigning a scarcely perceptible nod to the invading infidel, looking, in fact, more like viziers from the days of the good Caliph Haroun than what they actually were—Custom House officials. Here from the narrow, unpaved, tortuous streets we suddenly found ourselves within a luxurious and well-appointed modern hotel. Tangier abounds in these strange contrasts, these abrupt transitions from the tenth century to the twentieth, from the unchanged East to our changing restless West, or *vice versâ*: for, in fact, at that moment, as a Spanish housemaid showed me to my room, and a Balearic porter dropped my luggage on its floor, I went to the window and threw wide open the closed shutters.

It was the hour of sunset, after a brilliant day. The sky of pale tender rose was fading through saffron and green into dark blue, just where a star began to glimmer. Before me rose a vista of flat white roofs, tier after tier crowding one upon another, to where in the distance a graceful minaret soared up into the sky; and all these roofs were absolutely alive with figures: women unveiled and robed in brilliant silks, children playing and running around them, black slaves busied in service, pets of every kind—dogs, cats, monkeys, parrots—all visibly enjoying that cool, delicious hour of sunset. It was the whole interior of Moorish life which suddenly unfolded itself to me in a wonderful moving panorama of life and colour—a vision which scarcely the most privileged European may hope to behold, though Mr. Lavery has been able to depict something of it in the charming painting which is here reproduced in colour.

THE SOKO (TETUAN) BY J. LAVERY

The impression which I received so vividly and unexpectedly then has never been effaced from my mind, though I was able to continue and develop it further as I came to explore the secrets of this fascinating city—its labyrinthian, tortuous streets, whence, through some dark uninviting portal, one might dive into a store of marvellous silks and leather work (the one surviving modern art industry) and gold embroidery—its Sòko, the great open market whither the tribesmen enter each morning, through the Bab-al-Sok, from the hills and country without, to sell their wares, their women squatting for the whole day, impassive and observant, with their faces closely veiled and their nether limbs very much the reverse: while to a group not far away the story-teller recounts some legend of marvel, which may date its origin from the "Thousand and One Nights," and may tell of Camaralzaman and the Lady Badoura, of Aziz and Azizah, and the Islands of Camphor and the Castle of Crystal, and near the outer gate a snake-charmer has gathered a watchful circle around his unattractive pets.

Or one might visit on the other side of the city the white palace of the Sultan, where at the end of a long, narrow hall, beneath a canopy of exquisite tracery, a seated solemn figure was dispensing such justice as may be obtained in modern Morocco: while in another part of this vast rambling citadel the unhappy prisoners crowded to the bars of their cage like wild beasts, clamouring for food or for money to buy food from their gaolers. For in Morocco it is (or was then) considered unnecessary to provide a prisoner with regular rations. Any citizen may find himself in that horrible cage on some trumped-up accusation, and, unless he has friends to help from outside, may perish there of neglect and starvation; and, indeed, the recollection of those eyes behind the bars—staring, imploring, wolfish, desperate—has never faded from my memory.

It was pleasanter to mount our horses—those little Barb steeds, which are so intelligent and quick—and, passing without the city gate, ride across the sands past where Mr. Harris—who, perhaps, knows as much about the interior of this country as any living European—has made his home in what seemed to me rather a lonely spot; or, skirting the city, pass to the beautiful suburbs on the other side, where are some of the best European residences.

A guide or dragoman is in Tangier practically a necessity, and it is not too safe to venture far into the country after dark. Roads are yet unknown, and a camel track was our guide across the stretching plains inland, where that rich red African soil renders its annual crop to the Arab tiller, though upturned with the rudest of ploughs. Plenty of sport is to be found with the red-legged partridge; and riding out one evening with my guide, Absalom, we met a quaint procession of camels laden with the carcases of wild boars, the spoil of the great annual hunt.

It is time now to turn to the special subject of this article, which is the visit of Mr. John Lavery to this country in the spring of last year (1906), when he penetrated inland as far as Fez, and made the sketches and studies which illustrate this article. The party consisted, besides the well-known portrait painter, of Mr. W. Harris, to whom I have just alluded, and who has been for many years the *Times* correspondent in Morocco, and of Mr. R. B. Cunninghame Graham, who gave some account of their adventures and experiences in a series of brilliantly

ALCAZAR, MOROCCO BY J. LAVERY

written letters, published in the *Glasgow Herald* last year.

A STREET IN ARZILA BY J. LAVERY

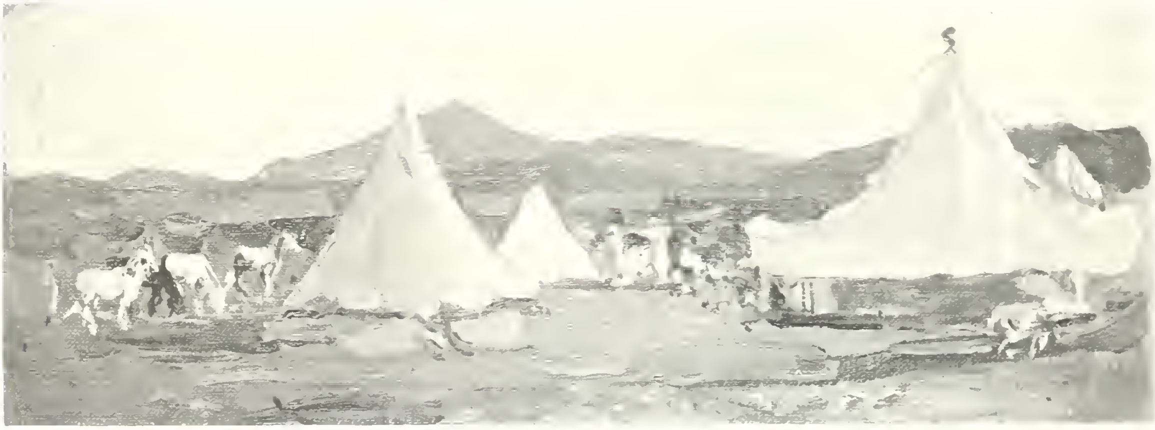
They had started from Tangier with a guard of thirteen men armed with rifles supplied them by Raisuli, who was at that time in full enjoyment of his power. Mr. Graham relates that the successful chief then ruled right up to the gates of Tangier, and maintained a force of eighty to a hundred well-armed men, who were answerable for most of the misrule and disorder in the town, the guard of the Sultan's nominal governor being badly armed and disciplined, "about five hundred starveling, ragged, red-coated, bare-footed soldiers, who sleep about the gates of the town." On this occasion our party, finding their guard—who were on foot, while they themselves were mounted—of little help and a considerable delay, gave a dollar to the chief of the thirteen, and told him to return home with his friends.

But the day's journey was not to pass without incident and real danger. Mr. Lavery tells me that, as he was cantering forward over the brow of a slope, he came upon Mr. Harris, who was in front of the party, surrounded by an angry band of hostile tribesmen. "Nearly a hundred well-armed men were standing on the hill, who, as we rode along, had opened up like a fan and quietly blocked the road. The horsemen sat with their long guns held sticking up like spears. Some lounged half-sideways on their horses' backs, their rifles in their hands. Footmen in knots sat on the ground holding spare horses, which neighed shrilly as we rode into their midst, while others stood in order in the ranks and gazed expectantly. Right in the middle of the band their leader sat upon his horse, tall, sinewy, and brown, with a grey beard descending to his chest and mingling with his clothes. Men hurried up along the road behind, or galloped on the hills. Some hurried up on foot, carrying a flint-lock musket or a sword, rusty and scabbardless, and some came riding, two upon a horse, without a saddle, and a cord tied underneath his jaw to serve them for a bit.

The position looked ugly, but Mr. Lavery remembered the advice of his friend in front to never show any sign of turning back from natives, and, putting his horse at the gallop, he was in a moment more beside Mr. Harris. A long altercation was going forward, of which he could not understand a word, but which he subsequently learned to have been as follows. The tribe had been raided the very night preceding by a hostile tribe of Moors, their houses burnt, their cattle and some of their women carried off, and three of their men killed. They were starting out "on the warpath," and, finding this band of infidels entering their country, demanded tribute: but Mr. Harris's long experience of the natives did not fail him at this crisis, and he replied that, so far from paying *them* tribute, *he* had come to levy tribute on them.

A howl of derision and fury greeted this bold counter-move: but, nothing daunted, the diplomatist went on to say that his heart had been touched by their late mishaps, and that he was disposed, not merely to forego his tribute on this occasion, but even to help them—in this way. To get at their tribal foes the short cut lay through a portion of Raisuli's territory, but the latter's men held the passes. Mr. Harris offered to use his personal influence with Raisuli to arrange matters, and the conclave broke up with both the tribesmen and the English travellers (whom Mr. Cunningham Graham had now joined) becoming excellent friends.

Our party were able to continue, unmolested, their journey towards Fez, and one of my illustrations reproduces a sketch by Mr. Lavery of their little camp outside Alcazar-el Kebir. "The tents were pitched," wrote Mr. Cunningham Graham, "close to an orange garden, from which came puffs of scented air, making one think, after a hard day's ride, that he had entered a terrestrial paradise. Frogs croaked, a water-wheel kept up a drowsy singing as it turned, the recent rains had clad the country all in flowers, myriads of marigolds, vetches—pink, white, and yellow—and bird-weed that turns its bells toward the sun, with buttercups and hawkweed and rank-growing fennel with hard shrubby mignonette, starred and enamelled like the grass. No needlework the hand of woman ever wrought, no blue beflounced crewel from either China or Japan, could equal them. Even that masterpiece of birds and flowers, Piero di Cosimo's *Death of Procris*, faded before their beauty of design and colouring.



OUR CAMP ON THE WAY TO FEZ BY J. LAVERY

"Knee-deep the horses stood in the lush grass, munching their corn. The green flat plain spread out on every side but one, there a rocky hill set here and there shut up the view, but added interest. From every housetop storks sat and chattered in full parliament, quite as noisy, and perhaps as wise, as those who sit in Westminster and legislate on things as transitory as those which occupy a stork. From the square mosque towers came the call to prayer, calling upon the faithful to assemble and give praise to Him Who breathed upon the dust and called up man, Who put a bridle on the sea, ordained the seasons, and to Whom mankind owes praise for life, for food, for raiment, and for death, which makes life tolerable."

The note of pessimism at the close of this beautiful description seems inspired by the horrible beggars, starving, diseased, and deformed—who broke in upon the spell of the quiet evening and invaded the camp. The people cry out for food—says Mr. Graham—and the Powers of Europe offer them—a police force: and in a brilliant letter written from Fez itself, where, he says, Juvenal or Persius might have written his Satires, he shows us the Sultan filling his Palace with Circassian beauties, or the contents of the great European stores—"red hansom cabs upholstered in green silk, cooking stoves, lightning conductors, china, and dinner services for men who eat with their fingers from a pipkin, all thrown in a heap with broken looking-glasses and imitation Empire furniture the whole mass left to rot undefended from the sun, or in a store-room that lets in the water like a shower-bath upon the costly pile," while the few sound men have been driven from office by intrigue, and High Chamberlains and Ministers of War fill their pockets from a starving country.

But I must devote now my remaining space to the illustrations here, which have been reproduced in every case from Mr. Lavery's original sketches. These represent successively the following scenes of his journey:—

(1) *Our camp outside Tetuan*, with tents pitched and horses tethered. The larger oblong tent I take to have been the sleeping tent of the English party.

(2) *The Soko, Tetuan.* Like that of Tangier, this is a large open space within the walls. Fruit and garments are being sold here. We see a group of Moors in the middle distance, and behind rise the hills which are a background to this city.

(3) *Alcazar, Morocco.* This is a brilliant bit of colour, showing a Moorish street with arcades. It is a grey day, but the picture is full of light.

(4) *A street in Arzila.* The sunlight strikes above a delightful Moorish gateway and tower, which forms a patch of clear white against the sky. To be noted

is the perfect Moorish arch, on the left, beneath the green tiled roof.

(5) *Our camp on the way to Fez.* It is sunrise or sunset, and a rosy radiance fills the sky. The Barb horses are tethered together; between the great bell-shaped tents white robed Moors are moving.

(6) *The city of Fez.* This is a delicious little panel. It gives us a panoramic view looking across the city. The sky is grey. In the distance over a vista of white roofs rise the purple mountains. This panel suggests something of the fertility of this wonderful country, which is as rich in minerals as in its soil.

Lastly, I am able to give my readers a reproduction in colour of Mr. Lavery's *Interior of a Moorish Harem.* According to the Koran, the Mussulman is allowed four wives, but the Sultan has the privilege of an increase on that number. The picture here is of exceptional interest, since most of the paintings of such subjects in the "salons" and other exhibitions are devised in the studio out of the artist's imagination, whereas this interior was painted by one privileged artist on the spot from the scene before him; though we may observe here that he is separated by a river from the ladies, who look very cool and peaceful, seated on cushions beneath their beautiful portico, while a fountain plashes at the side, and negro attendants are busied satisfying their wants. The frame itself of this picture was made in Morocco, and is a very finished piece of Moorish art.

In spite of the war between the Sultan and Raisuli and the unsettled state of the country—which suffers from a weak and incompetent central authority, brigandage and tribal wars, and the shadow of an impending European occupation—Mr. Lavery has been unable this winter to resist the fascination of this land of the Moor, and at the moment I write these lines is busy there gathering yet further impressions of "An English Artist in Morocco."

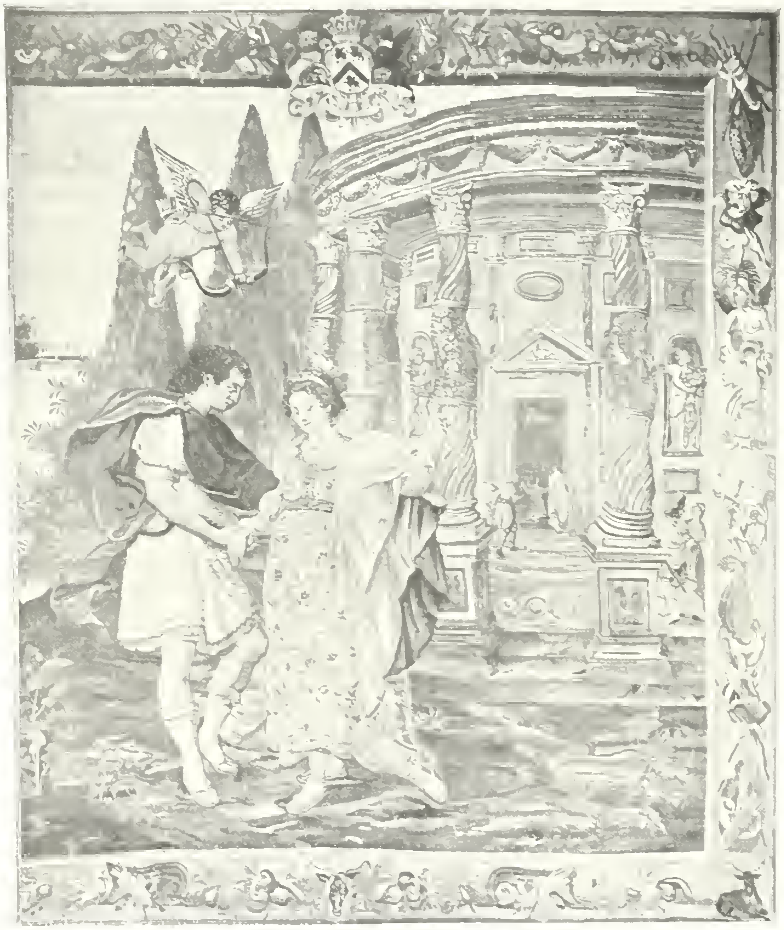
THE CITY OF FEZ BY J. LAVERY

The Tapestry at Burley=on=the=Hill

By Pearl Finch

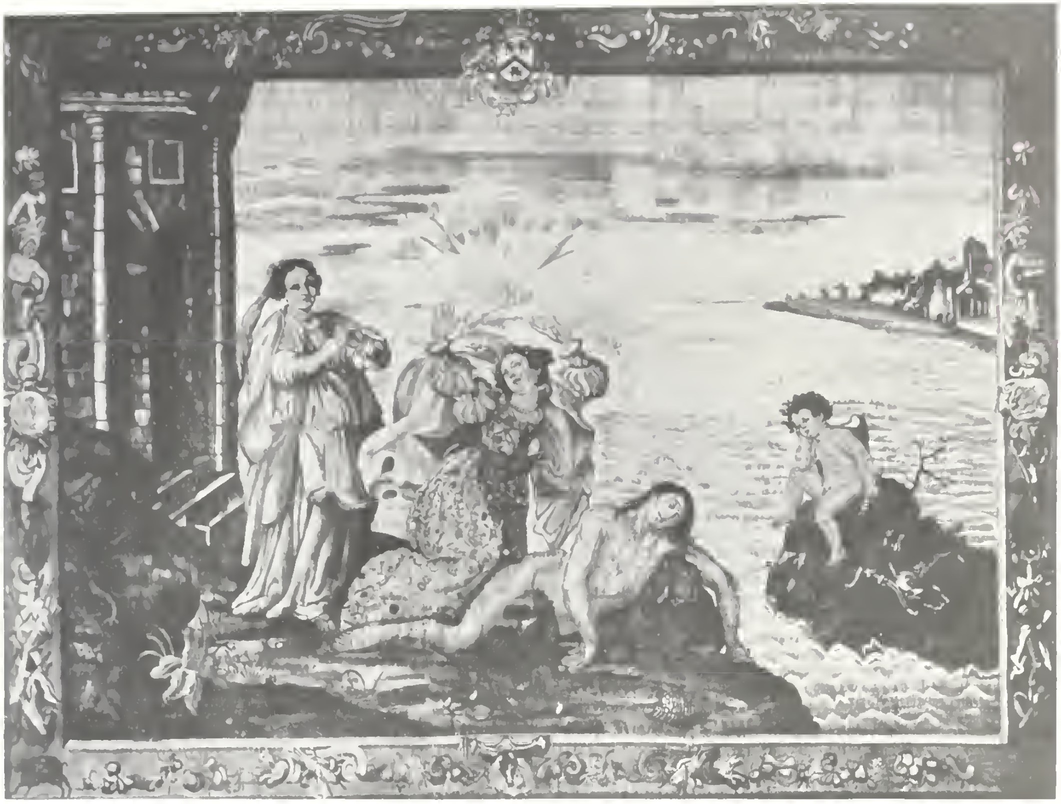
In nearly every great house in England is to be found some tapestry, or hangings, as the old term has it. At Burley-on-the-Hill the collection is unusually large and excellent: it comprises in all twenty-two pieces, filling seven rooms. The bulk of the collection was formed by Daniel Finch, second Earl of Nottingham, and later Earl of Winchelsea, the builder of Burley-on-the-Hill. The rooms of the house (which is of the date of William III.) are particularly adapted to tapestry, for they are large and of great height. To cover the walls was a necessity, and Lord Nottingham, who was probably an admirer of tapestry, wisely bethought him of this style of decoration for his newly-built house.

Much discussion has arisen as to where these tapestries were woven. The pieces made for the house are unmarked, and it does not appear from examination of the panels that the mark has been cut off, as is often the case; rather it would seem they never were marked. This is a decided misfortune, for without the mark it is almost impossible to state with accuracy the place responsible for their manufacture. In a catalogue dated 1805, it is stated they were made at Brussels. They can hardly be Mortlake work, for the factory is said not to have survived the Revolution of 1688, and the bills and correspondence for the tapestry date from 1700 to 1708; secondly, they appear superior both in colour and design to most Mortlake tapestry. From the correspondence and accounts concerning them, it would seem they were made in London by a man called Stephen Demay, who is termed "ye Tapestry maker." Demay also speaks of the men he employs, which looks as if he had a workshop for tapestry. It is possible that the name Demay is a corruption of the French Dumée, a name well known in connection with designers of tapestry. In that case Stephen Demay may have been a descendant of one of the tapestry weavers who emigrated in great numbers to England on the promulgation of the Edict of Nantes. It has also been asserted that the name Demay is Dutch. At present, though researches have been made, no new light has been thrown upon the matter.



LEANDER WOOING HERO

The tapestries made for Burley-on-the-Hill, by Lord Nottingham's orders, were the following: four pieces of "The History of Hero and Leander," namely, (1) "Leander bidding farewell to his parents before setting sail for Sestus"; (2) "Leander telling Hero of his love for her"; (3) "Leander swimming the Hellespont to see Hero"; (4) "Leander lying dead upon the shore, and Hero kneeling weeping beside him." The figures are life size, the drawing and colouring good, though not so brilliant as the rest of the tapestry in the house. It has probably been exposed to the sun at some time. This series has



THE DEATH OF LEANDER

been recently restored in a most satisfactory manner. The story of Hero and Leander is so well known that it need not here be retold.

At the top and bottom of the panels are borders of festoons of fruit, the top border having in the centre the Nottingham Arms. The side borders are composed of a small medallion of the subject of the panel, bows and arrows, mermaids, and musical instruments, doubtless intended to be symbolical of the story.

In the original MSS. at Burley-on-the-Hill are the following particulars (*sic*): "The Great Sweemer, 9 ft. 9 in.; The Temple, a great piece reduced conveniently to the dimensions, 9 ft. 9 in.; Hero and Leander, both dead, 15 ft. 10 in.; Father, Son, and Ship, 15 ft. 10 in.; The Depth—the first peece to have both borders—the second only ye right hand border, the third only ye left hand border, the fourth to have both borders." With the directions is given a small pen and ink sketch. (Memorandum in Lord Nottingham's writing, dated 1704.)

Again, 1708: "The peece of the Ship containing twenty-two ells, a quarter & half a quarter. the peece of the Sweemer, twenty-one ells, three-quarters & a half. The peece of the Dead containing thirty-five ells. The Ship, 35. The Temple, 22½. The Sweemer, 21¾. The Dead, 35. Total, 114½. The goeing, £0 17 06. The Canvas, £1 08 00. Total, £2 05 06. For box & Carriche backward & forward, £0 09 00. Total £2 14 06." And from accounts: "Paid Mr. Demay ye Tapestry Maker more on account of ye Leandre Hangings, £50"; and later, "Paid Mr. Demay in full for the Hero & Leandre, £30."

From the first entry, "more on account," it would seem that a sum had been recently paid. Many entries occur, but it is not always stated to which piece they refer, such as "Mr. Demay ye Tapestry maker on account, £100." It is possible this series cost from three to four hundred pounds. A series of the same is in the possession of Lord Newton, at Lyme.

Besides the Hero and Leander tapestry, Lord Nottingham had eight pieces after the Raphael cartoons, and one extra panel made for his "Great House," as the old letters term it. The colouring and design of this series is exceptionally fine, and they have magnificent borders. They are precisely the same as the cartoons in the South Kensington Museum, but reversed, as they are in the tapestry at the Vatican. The extra panel, which is not from the cartoons, is of the following subject, namely, Sapphira struck down dead. She lies prone at the foot of some steps, several people stand round horror-struck at the sight, one man counts out the portion of the money which was kept back; the apostles stand at the top of the steps, St. Peter in the centre: in the distance the body of Ananias is being carried away. It would be of interest to know if there is another piece of this subject anywhere. The panel representing the charge to Peter is also somewhat different, in that in the cartoon it is all one piece, whilst in the tapestry at Burley the figure of the "Good Shepherd" is given alone, and it is certainly very impressive given thus. There is a complete set of tapestry after the cartoons at the Vatican. By the order of Pope Pius X. Raphael designed a set of ten cartoons to be copied into tapestry, representative of the Acts of the Apostles and the founding of Christ's Kingdom upon earth. The weaving of the tapestry was entrusted to Peter van Aelet at Brussels in 1515. They are said to have been woven in four years, and to have cost fifteen thousand gold ducats. The cartoons remained in Brussels till 1620, when they were purchased by King Charles I. Three of them were lost, and the remaining seven are still in England. They are the following subjects: "St. Paul Preaching at Athens," "St. Paul at Lystra," "The Death of Ananias," "At the Beautiful Gate of the Temple," "The Charge to Peter," "The Miraculous Draught of Fishes," and "Elymas Smitten with Blindness." Those missing are: "The Stoning of Stephen," "The Massacre of the Innocents," and "The Conversion of St. Paul." As the cartoons are so well known, it is unnecessary to describe the tapestry taken from them. They were extensively reproduced at Mortlake, and probably at smaller factories, which accounts for numerous tapestries of this subject to be found in England.

Workshops for tapestry existed at various times in Norwich, Sandwich, Colchester, Maidstone, Mortlake, Soho, Fulham, Exeter, and Stamford; and in the eighteenth century they were very numerous, so it is quite possible to draw the conclusion that the tapestry at Burley is of English make. In support of this theory see the original MSS.

"The number of feet and inches in ye nine pieces: Paul preaching is in compass, 10 ft. 10 in.: The fishing piece is in compass, 15 ft. 11 in.; the Sacirfice is in compass, 18 ft. 15 in.; Elymas the Blind is in compass, 15 ft. 11 in.: the piece of the sheep is in compass, 10 ft. 2 in.; the piece of our Saviour is in compass, 5 ft. 4 in.: the Temple is in compass, 20 ft. 10 in.: Saphira is in compass, 20 ft. 6 in.: Annias is in compass, 25 ft. 6 in.

"The number of feet in ye nine pieces amounts to 142 ft. 7 ins." And again in Lord Nottingham's writing—"Measure from St. Paul's sleeve and ye head inclusively . . . and from ye hinder parts of St. Paul's garments to ye end, but leave out ye first breadth next to St. Paul, and note that ye border is to be on ye left hand as you look upon ye tapestry when hung up. And let ye Coat of Arms be in ye middle of ye piece, viz., ye part of it which would be ye middle if ye other border were added. And the foot of ye green man carrying Saphira and the black man must be made whole . . ."

Unsigned letter from Lord Nottingham to Demay:

"*August 23rd*, 1700.

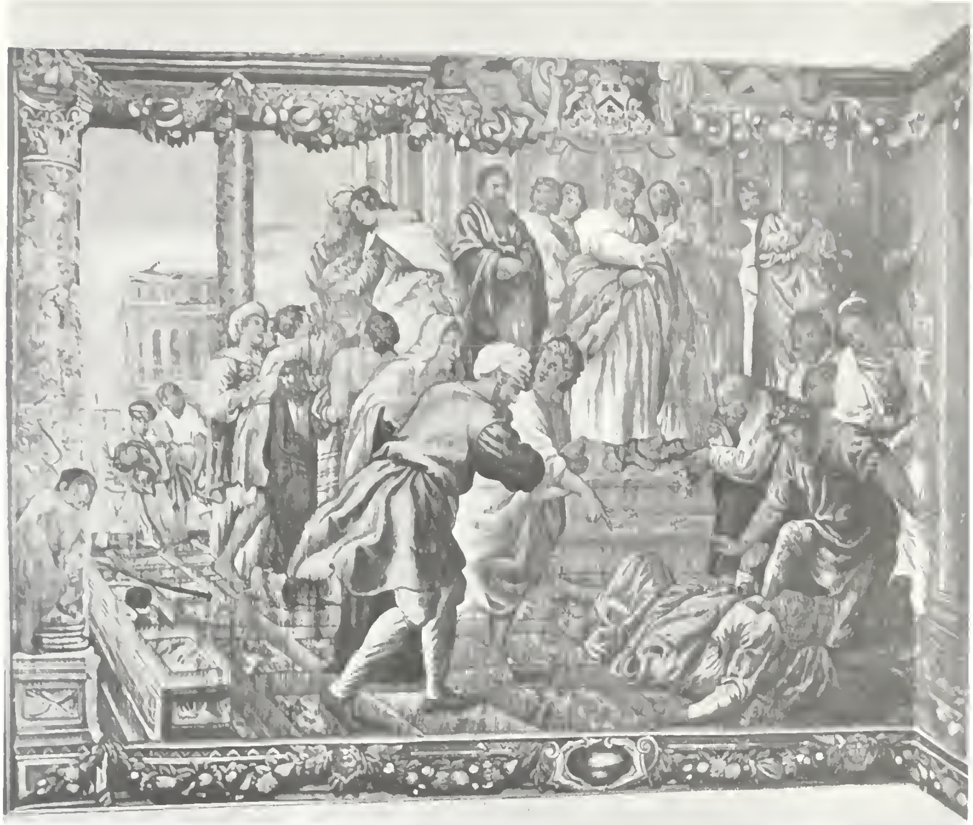
"These three pieces following must be enlarged in which care must be taken first that the Coat of Arms in ye upper border and ye blank space in ye bottom border be placed in ye middle of each piece when enlarged to ye following dimensions, hereinafter directed, and in this case either add all yt is wanting to make up, the dimensions to one side of ye piece of hangings, or part of one side and ye rest on ye other, according as you find best, taking ye border part of ye cartoon, which is not yet in ye hangings to ye dimensions required, choose out of ye other cartoons such figures as will best quit with ye piece which is to be enlarged, and to the piece of the Sacrifice sow on a piece of girt web one half loose hanging to ye middle in ye corner of ye room at ye distance from ye left hand."

Two letters from Demay to Lord Nottingham:—

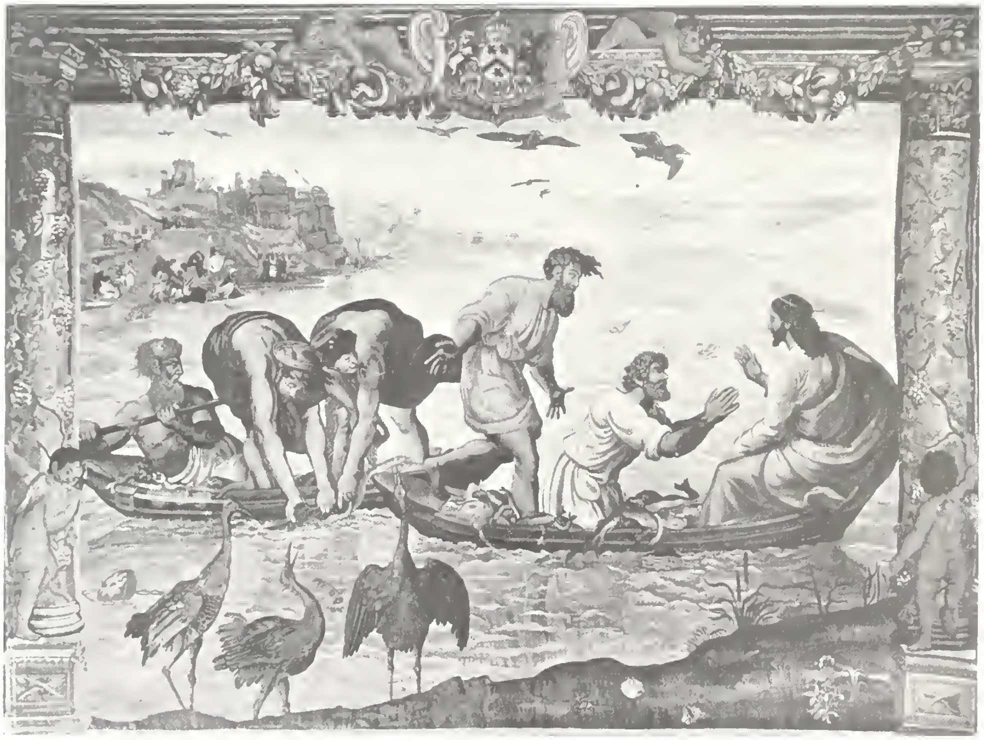
"My Lord,—According to your Lordship's order I went on Thursday last to ye Inn to fetch ye Hangings for fear they should receive any damage by ye weate, but the carrier did not come till Saturday. I went again this Saturday and had them brought home. I found they were damaged, and put them upon the looms, and had them thoroughly dry. They are now very well come to themselves. If your Lordship would be pleased to send me the dimensions of 'The Months' (no longer at Burley) for I have several men that play for want of work, which is a charge to me.

"My Lord, your Lordship's most humble servant,
London, *September*, 1701. "Stephen Demay."

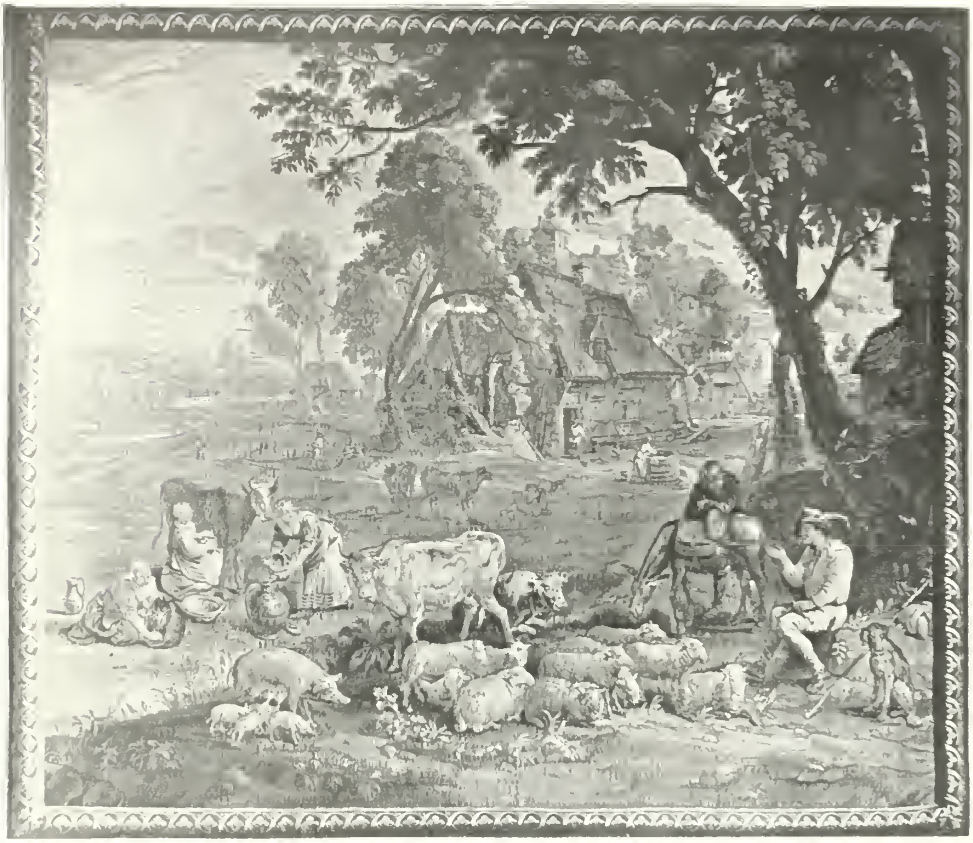
"My Lord,—I make bold to acquaint your Lordship that ye cartoons are done according to your Lordship's dimensions. If his Lordship would be pleased to send me how I must start them down, and shall follow your Lordship's order accordingly. I have got ye scratches of ye fine French roles, and if your Ldsp. will be pleased to have them sent down with ye hangings it shall be done. The piece of ye Blind, three additions to four ells and half a quarter, the adition of Paul preaching comes to eleven ells a quarter and half a quarter, the adition of ye piece of sacirfice comes to thirteen ells and



THE DEATH OF SAPPHIRA AN EXTRA PANEL APPARENTLY DESIGNED ESPECIALLY FOR LORD NOTTINGHAM



THE MIRACULOUS DRAUGHT OF FISHES AFTER RAPHAEL'S CARTOON



A PASTORAL SCENE AFTER TENIERS

three-quarters, in all twenty-nine ells one quarter, at two pounds per ell comes to fifty-eight pounds ten shillings for fourteen days of three men's labour, or joining them at two shillings a day per man four pounds, wch in all comes to sixty-two pounds fourteen which with ye fore bill, comes to £42 14s., wch I beg ye favour of your Lordship to be so kind as to send it to me, I being in soe great want of it that I am forced to send mans away for want of money, therefore I hope your Lordship will have pitty upon me. . . . I am with great respect to your Lordship.

" Your most humble and most obedient servant to command, "STEEVEN DEMAY."

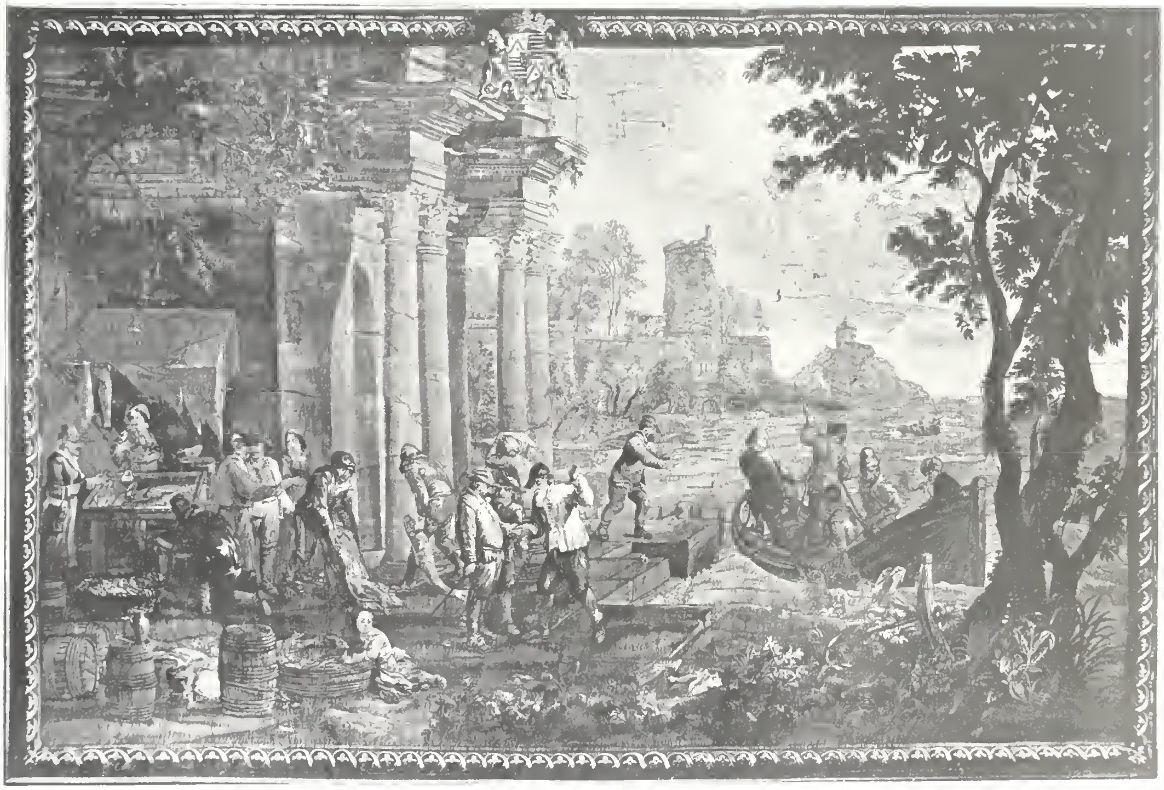
Extracts from Accounts: " Paid Mr. Demay in full for nine pieces of Apostle Hangings, £700; paid Mr. Demay for twenty-nine ells added to the Apostle Hangings in full of all demands, £58. Total, £758."

The remaining nine panels of the collection leave no doubt as to their identity. Each piece has the Brussels mark, two B's and a shield, and six pieces have the maker's name, "Johanus de Vos." The De Vos were famous tapestry makers in the seventeenth century.

These tapestries are a series known as "Les Tennières." The colouring is quiet and restful, the figures and details small—a pleasing contrast to the colossal figures of the Apostle series.

They are the following subjects: (1) "A Pastoral Scene," a shepherd, several women, some cows, sheep, pigs, a house, and distant scene. (2) "The Bowl Players," from the picture of the same name. A group of men stand in the foreground, one is in the act of throwing the ball: the interior of an Inn is seen near. (3) A piece which has been cut and joined with two odd pieces, representing a woman dancing in a very clumsy manner to a pipe which a man is seated playing. (4) "A Winter Scene," from the picture of the same name. Men are skating on a pond, a pig is about to be killed, various persons are standing about, to the right are two houses. (5) "The Palmist." A man with a little boy holding his hand having his fortune told by a man in a flat hat. (6) "The Musicians." Two men playing, the one on a pipe, the other on a drum, outside a house, several women stand listening to the music. (7) A group of beggars. A man, woman, and children seated by the wayside. (8) "The Sportsman's Return." Two men are seated at a table drinking out of long glasses, near is a gun, and on the floor two pheasants and a hare; in the distance two women are standing. (9) "The Fish Market," from the picture of the same name. A boat is approaching, two men are bargaining on the quay, a man is emptying a basket of fish, and near by a fishwife is selling fish from a stall with a pink awning. Each panel has a border representing a frame, and six pieces have a coat of arms and coronet. The arms are foreign. It is probable that William Finch, second son of Lord Nottingham, purchased these tapestries when he went to the Hague as Envoy Extraordinary in 1726. They formerly hung in his house in Savile Row until his death, when they were sold with the rest of his goods. In the catalogue dated 1767 occur these two entries: "Five large pieces of curious tapestry hangings, with landscapes and figures from the designs of Teniers, £4 8s.; four large pieces of curious Brussels tapestry, finely executed from the designs of D. Teniers, £19 19s." This tapestry was bought in by his wife, Lady Charlotte, for Henrietta Finch, the daughter, writes in her diary, "The sale of goods was over that day. It is a torment to think how ill some of the goods went. The fine tapestry in the bed chamber was going for forty shillings. Mr. Darton bid it up to £4, and got it. Mamma finding the tapestry went so ill bought in that that used to be in the room herself. The sale took place at 'Mr. Longford's, in the Great Piazza, Covent Gardens,'" doubtless the "Christie" of the day.

Lady Charlotte probably either gave, or left, this tapestry to her son, the ninth Lord Winchelsea for Burley. The time when "Les Tennières" were manufactured does not seem to have been the best period of Brussels work. In reference to this we read, "Since the formation of the gobelins, Brussels has adopted a sober brown style for the flesh colours, and has frequently employed bad dyes." And again Charles Blanc says, "My companion and I were shocked on visiting the Escurial at the Flemish hangings exhibited in the apartments of the Queen and the Infantas. The peasant scenes of Teniers, the point of which lies in the touch so exquisitely delicate of the artist who painted them in miniature, appear revoltingly vulgar when reproduced on a large scale in tapestry." These sentiments are perhaps rather sweeping, for the tapestries are pleasant to the eye, and certainly more decorative than the colossal figures of the Raphael cartoons; still they cannot, of course, compare with the beautiful work of Gobelins or Beauvais.



THE FISH MARKET AFTER TENIERS

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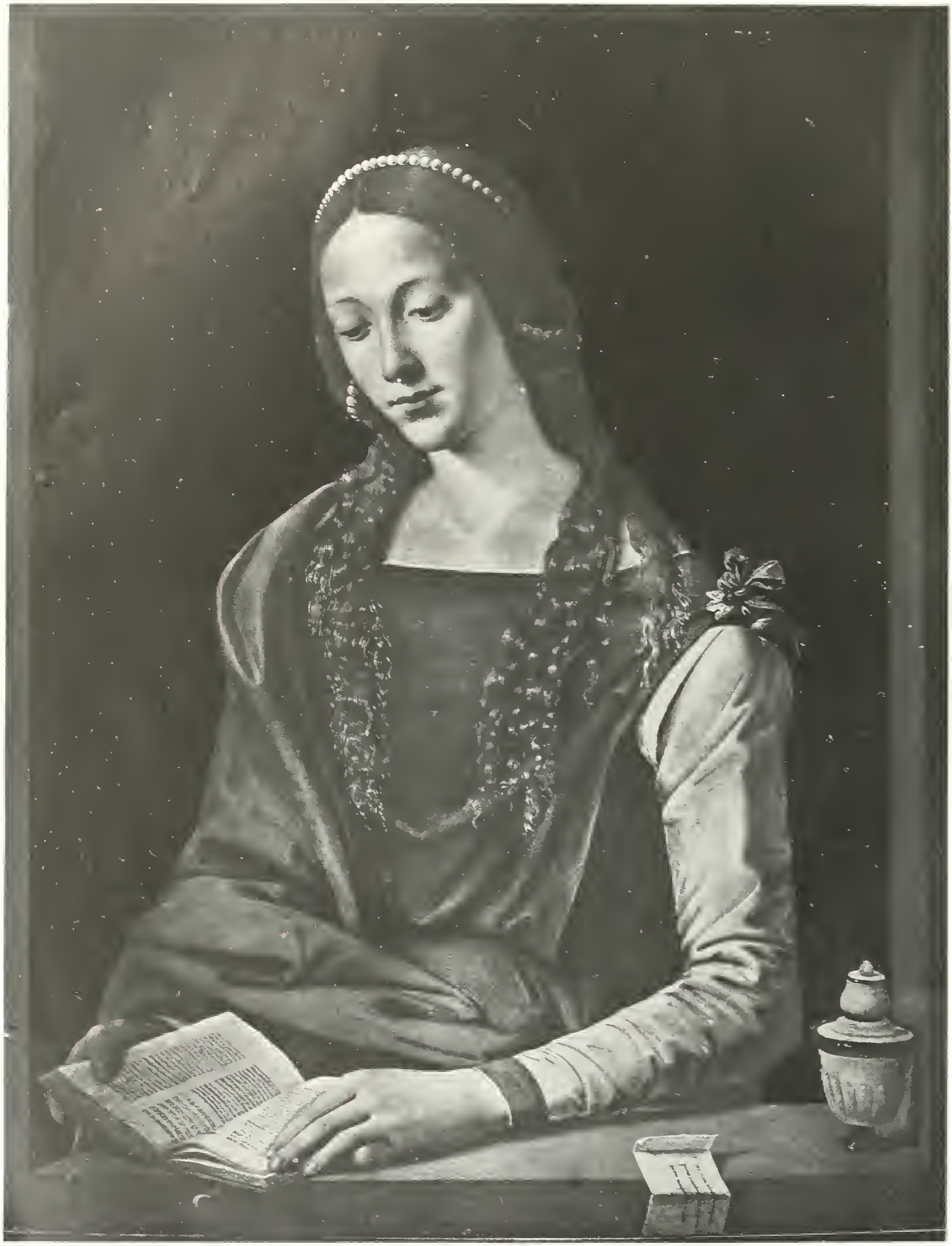
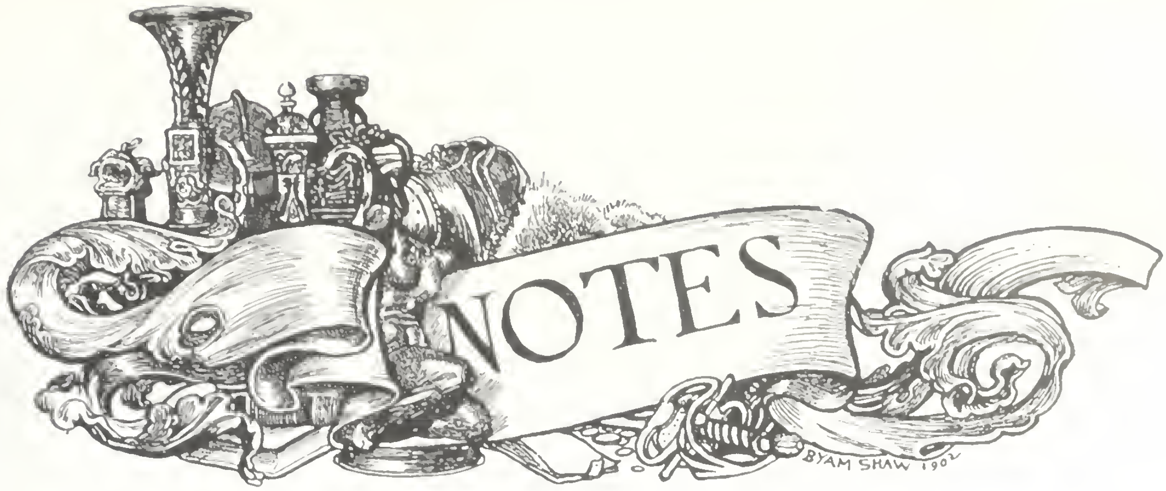
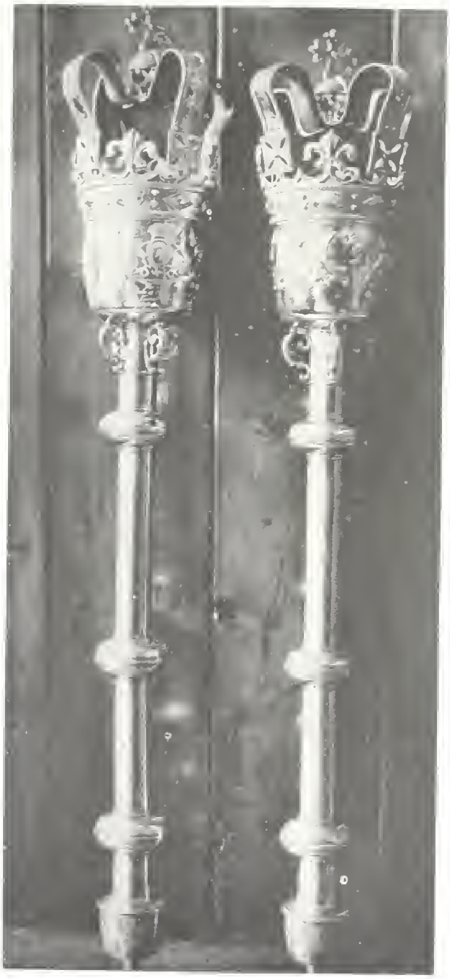


THE MAGDALEN BY PIERO DI COSIMO



Corporation Maces and Loving-Cup

The Corporation of the moorland town of Okehampton, on the northern borders of Dartmoor, owns some interesting plate, of which we reproduce two maces and a loving-cup, photographed by their courteous permission. The silver maces, which are 3 ft. 1 in. long, and bear hall-marks of 1761 62, were presented by John, fourth Duke of Bedford, and bear his arms, together with the Royal Arms of George III. and the arms of the Borough. The massive loving-cup, with its simple but effective decoration of the base and cover, is dated 1672 73, and has the initials T.K., and a shield with three crescents incised.



OKEHAMPTON CORPORATION MACES

A Picture by Piero di Cosimo at the National Gallery in Rome

Another recent acquisition by the Italian Government, which is of singular importance, especially for this gallery, which is not particularly rich in valuable works of the 15th and early 16th centuries, is the *Magdalen* by Piero di Cosimo, from the collection of Senator Baron Baracco.

Morelli was the first to attribute to Piero this painting, which, when it was bought by Baron Baracco at the Monte di Pieta* in Rome, bore the unsuitable name of Mantegna; and the attribution to Piero was well received by the critics and accepted, first by Venturi, who published the picture in his *Tesori d'arte inediti a Roma*, and then by Fritz Knapp (*Piero di Cosimo*, Halle, 1899, p. 59).

The Saint is represented before a window, with an open book on the window-sill; but, with her eyes rather veiled in a shadow of sadness than intent upon the reading, she seems to follow a vision which illumines her face with a ray of gladness and superhuman sweetness. Venturi observed that probably this beautiful figure is a portrait of a Florentine lady represented as Magdalen nor would this be the first case of a gentlewoman having herself painted in the character of the saint of whom she bore the name. It would be easy to enumerate several instances. But even if we do not accept the theory that the sitter

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* Public pawnbroking office.

BURLINGAME PUBLIC LIB.

OKEHAMPTON LOVING-CUP

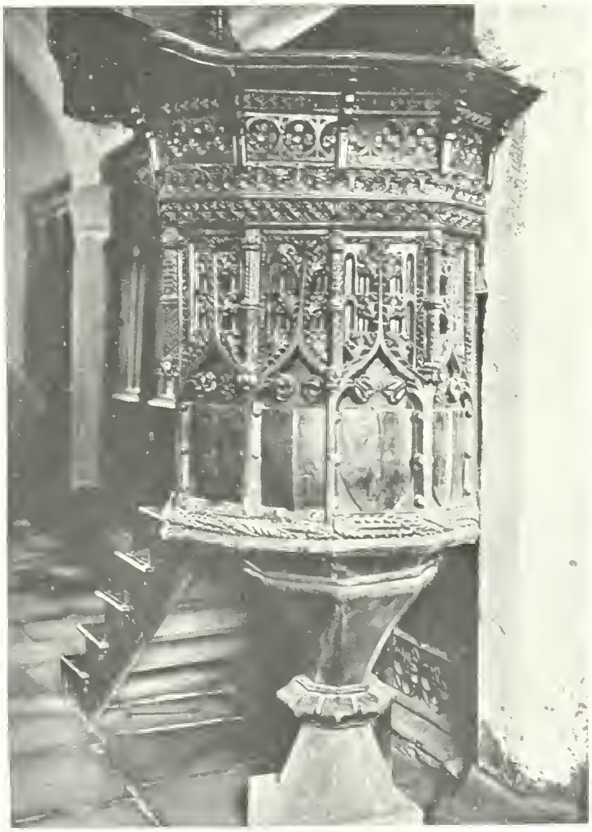
wished to be represented as Magdalen, is it not more likely that, the lady having changed her mind and refused to accept the picture, either because it did not please her or because the price was too high, the painter altered it into a Magdalen to make it more saleable? At any rate, this hypothesis would account for the vase in the corner being subsequently added, as was also apparently the inscribed piece of paper which occupies its place to fill the void between the hand and the vase.

The picture belongs undoubtedly to the first years of the sixteenth century. Morelli would see in it the influence of the art of Filippino Lippi, but we cannot discover any trace of it in this picture, whereas this influence does appear in other works by Piero, as, for instance, in the admirable *Death of Procris* at the National Gallery in London. It seems to us, on the other hand, that it shows to a very marked degree the influence of Lionardo and of some of his followers, especially Marco d'Oggione, of whom we are reminded by the type of the face, by the form of the folds, and by the treatment of the hair—that influence of the Lionardesque school under which Piero worked for a considerable time, and which reached its climax in the Madonna with the putto and St. John of the Liechtenstein Gallery in Vienna. It certainly is one of the master's finest works as regards subtlety of chiaroscuro and delicacy of touch, notably in the beautiful and superbly modelled hand. And if the artist is not particularly happy in the design of the folds, which repeat too much the same formula and have a hardness not proper to the material, this defect is atoned for by the splendid sense of colour which he reveals in the deep red tone of the cloak and in the brilliant yellow of the sleeve.

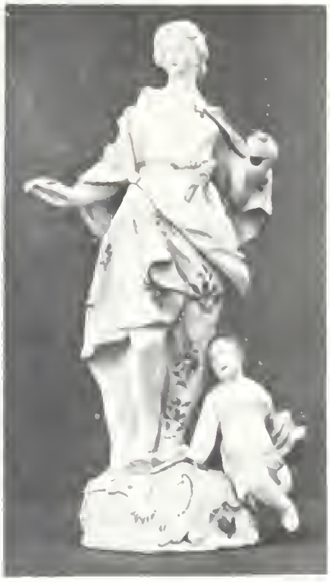
The picture was acquired by the State for the sum of £1,520.

Carved Oak Pulpit

THE little church of Holne, on Dartmoor, in which Charles Kingsley was baptized on 19th June, 1819, relieves its sturdy moorland plainness by an admirable carved screen and pulpit. The former, though well preserved in essentials, has lost its vaulting and loft; and the date of both pulpit (which we illustrate) and screen is probably fixed approximately by the painted shields in the pulpit-panels. These, though the victims of age and varnish, have been identified as bearing the arms of various patrons and others connected with the church: the clearest of the eight shields showing the arms of Hugh Oldham, Bishop of Exeter 1504—1519, viz., Sable, a chevron or between three owls proper: on a chief of the second three roses gules.



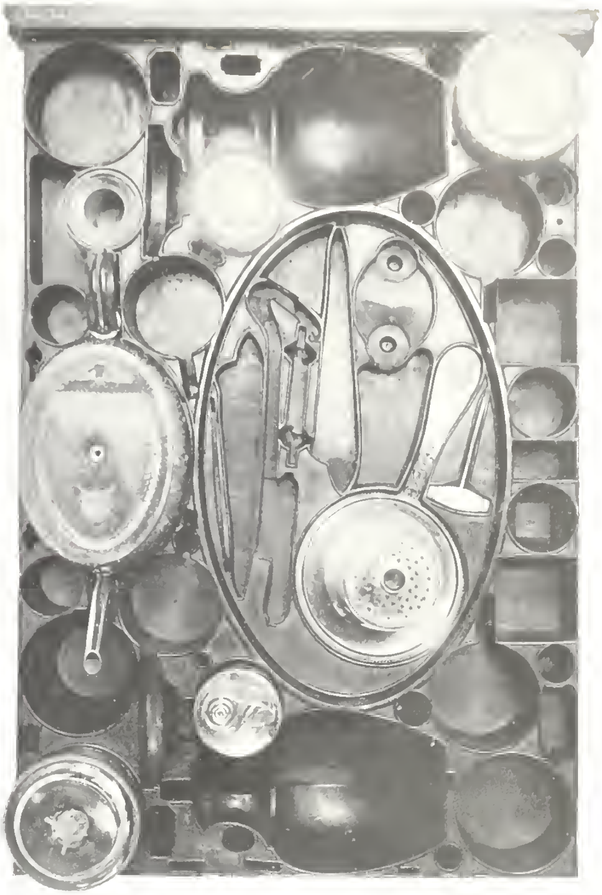
CARVED OAK PULPIT AT HOLNE



DRESDEN FIGURE

Dresden Figure

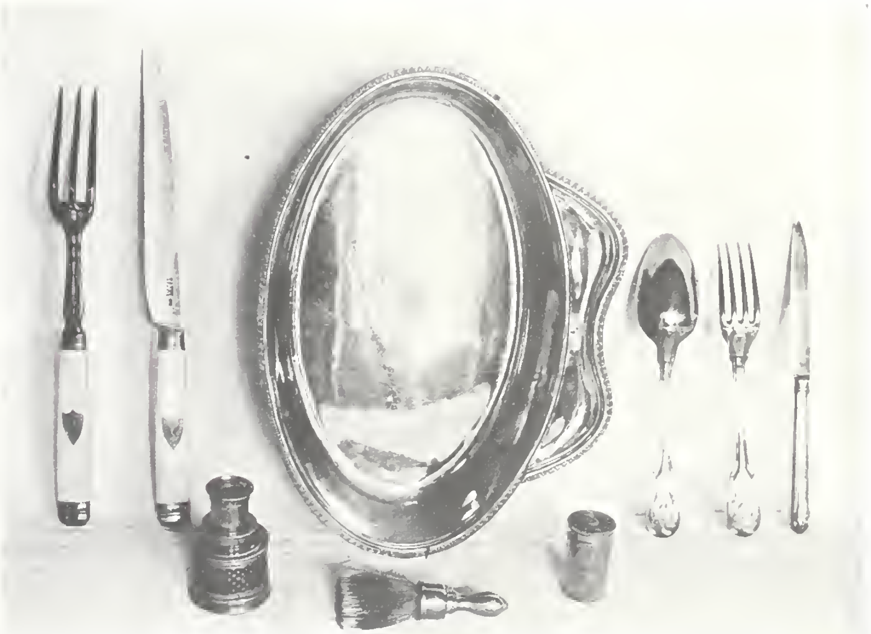
The exceptionally finely modelled Dresden figure here reproduced is the property of M. J. A. Oltramare, Attache to the Swiss Legation in Great Britain. It dates to about 1780, stands 7 inches high, and represents Minerva with a child. The dress is of pale lilac colour, with violet and gold flowers, and yellow lining.



NAPOLEONIC RELICS

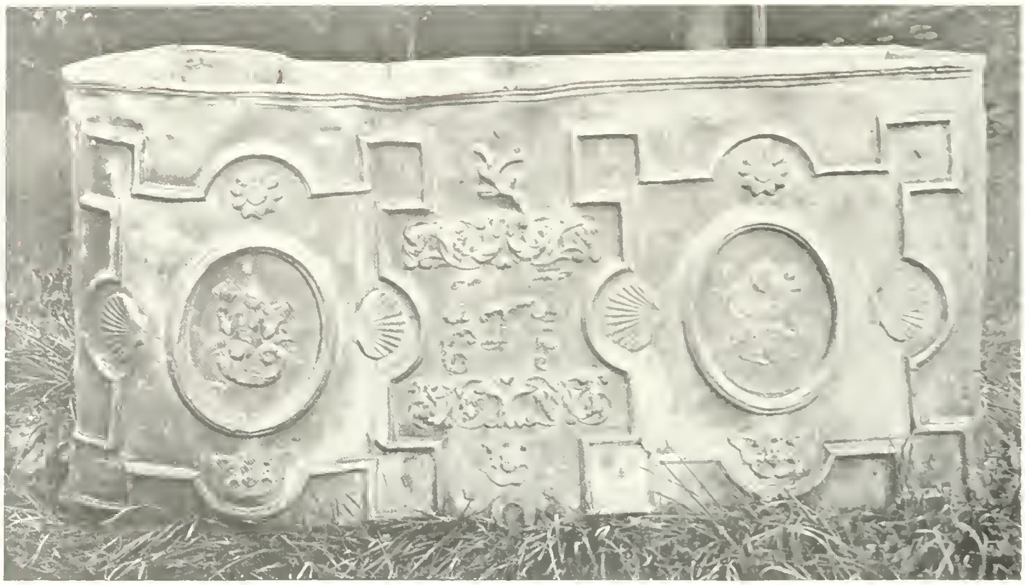
Napoleonic Relics in Musee Carnavalet

The most interesting of the Napoleonic relics are those which were associated with the intimate life of the great little man—his spy-glass, which for the first time we are able to show, with its dainty blue enamel case piqué with gold; some of his table service used when campaigning; the carving knife and fork, with ivory handles, have the Napoleonic cypher engraved on the silver shield, which is surrounded with a wheat-ear design. The shaving dish is in silver gilt.



NAPOLEONIC RELICS

Reminiscent also of his campaigns is the unique travelling equipment, where every article necessary for Napoleon's use is fitted into a splendid velvet-lined brass-bound box. Cases, pots, pans, strainers, kettles, hot-water jugs, funnels, even gimlet and teapot, all are packed with neatness and precision in this Imperial hold-all. The articles are plain and solid but of the finest workmanship; the Royal arms are engraved on every piece, and some fine Empire design is to be found on most of the fittings.—E. T.



SEVENTEENTH CENTURY LEAD CISTERN

Lead Cistern

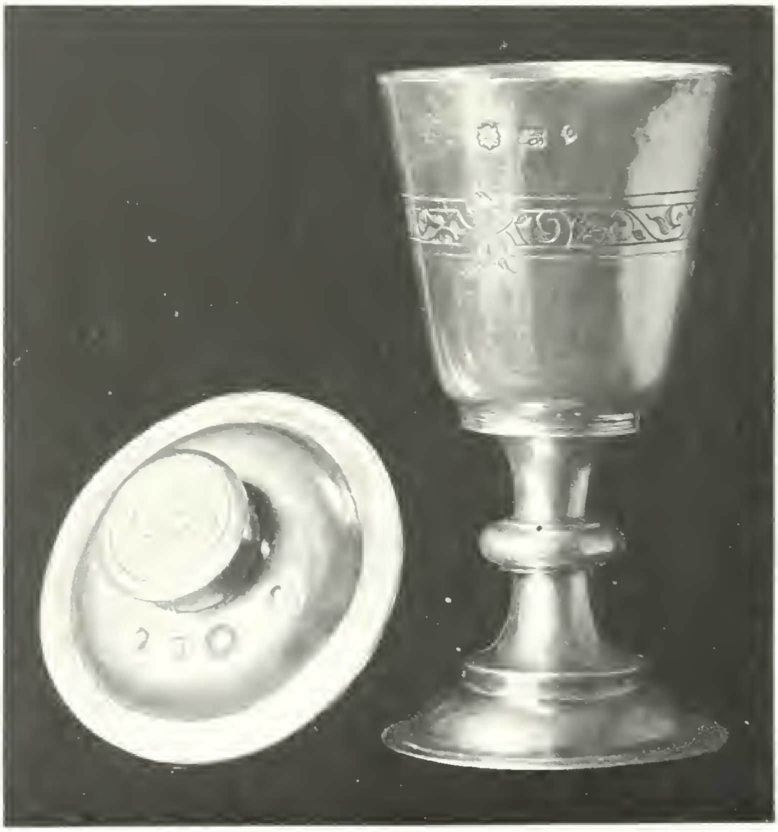
This beautiful lead cistern was a fixture in the old Brew House of Send, Surrey. It is a rare specimen of such work and in an excellent state of preservation. The female figure on the right bears a sheaf of wheat; the one on the left holds a mirror towards her face. The same design is repeated on the sides of the tank. The date engraved is 1675.

The Brew House, with a dairy, formed part of an old inn. The dairy is still in use. The photograph shows two niches on which were placed the pint mugs of customers. What remains of this old world hostelry is in the grounds of the Dower House, belonging to the Misses Onslow, of Send.

Another old lead tank was discovered recently in Somerset, and supposed to date from the thirteenth century.

Elizabethan Chalice and Cover

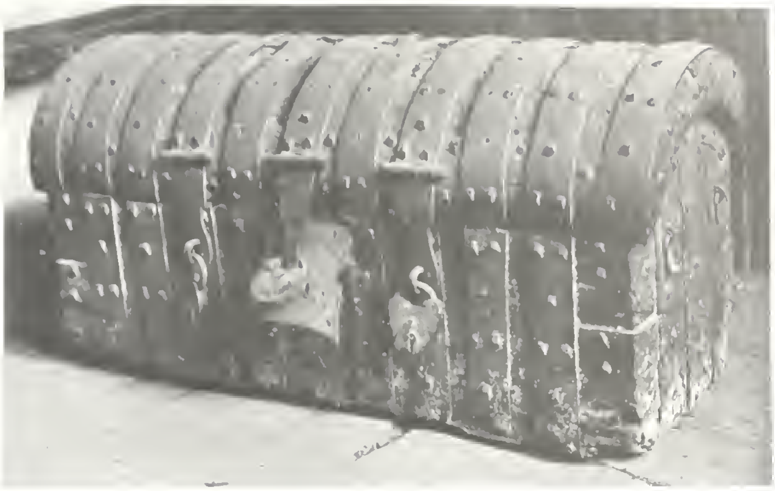
The Elizabethan chalice and cover, although having no romantic history known to be attached, is interesting by reason of its undoubted antiquity, simplicity of design, and evidences of beaten workmanship easily discernible even in the photo print. Authorities on church plate are of opinion that when the Royal injunction of Elizabeth ordered "decent communion cups," in many cases ornate mass cups were melted down. It would be interesting, if possible, to settle whether this cup was originally a mass cup, saved from the melting by its simplicity. It belongs to the Parish Church of Churchill, near Spetchley, Worcestershire, which is but a short distance from Spetchley Court, formerly the country seat of the very old Roman Catholic family of the Berkeleys. The burial ground of Churchill contains the graves of some nuns.



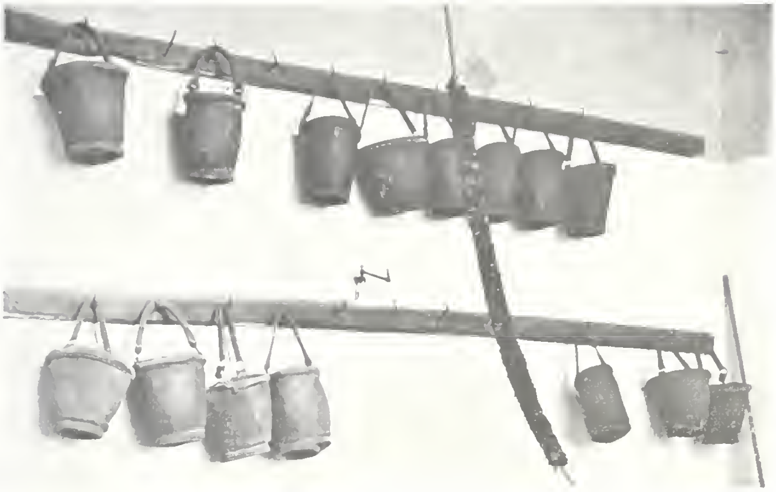
ELIZABETHAN CHALICE AND COVER

Old Chest and Leathern Buckets

The old chest and leathern buckets are from St. Swithin's Church, Worcester. Unfortunately the maker's name of the former is not preserved, nor the cost of it; the present churchwarden, who has held office for sixteen years, says he has never come across any record of it. It, however, tells a very old story in its own peculiar way. The buckets are remains of the arrangements for fire extinction, whether for exclusive use of the church or generally for the city of a byegone day may be questioned: one of them bears the number 20, so that many must at this day be missing.



OLD CHEST AT ST. SWITHIN'S CHURCH, WORCESTER

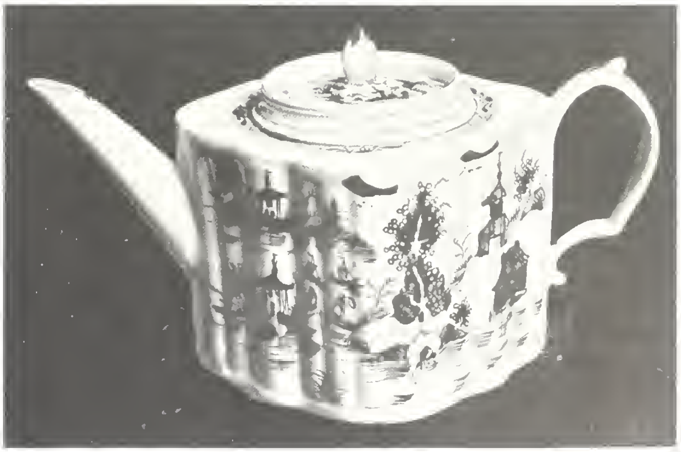


OLD LEATHERN BUCKETS AT ST. SWITHIN'S CHURCH, WORCESTER

A Rare Lowestoft Teapot

What is, and what is not, Lowestoft has puzzled many collectors until the unearthing of the fragments and moulds on the site of the old factory a few years back settled a good many disputed points, and set local collectors to work to scour the East Anglian villages for specimens of undoubted ware, which can be verified from the new facts brought to light.

The teapot illustrated is Lowestoft, decorated in colours in imitation of Oriental style. The particular design was not at all exclusive to Lowestoft, as it is found in New Hall, and it is commonly and erroneously described when of that ware as "cottage china," or sometimes as "cottage Worcester." But it is exceedingly rare to find this particular design in Lowestoft china, and the owner has had exceptional opportunities of comparing the paste and glaze with all the well known and authenticated pieces of Lowestoft. Blue and white Lowestoft has come to be fairly well recognised by frequenters of the auction-room, and some big prices have been realised under the hammer for this ware, which not infrequently has a strong family resemblance to Worcester, and is not greatly removed from Bow. But whether Lowestoft copied Worcester and Bow, or copied the same models that the Worcester and Bow potters obtained from the East, is a point that will never be cleared up.



LOWESTOFT TEAPOT, IN COLLECTION OF MR. A. MERRINGTON SMITH

Our Frontispiece

Few better examples of the work of that great Dutch genre painter, Frans Mieris, could be found than the picture of *A Man and a Woman* which forms the frontispiece to the present number. A pupil of Gerard Dou, who called him the prince of his scholars, his attention to detail almost equalled that of his master, whilst the elegance of his poses and the arrangement of his figures are singularly happy. Cheerfulness, too, is a distinguishing feature of his work. In his pictures gloom is unknown, his whole aim being to portray good humour and happiness.

Born at Delft in 1635, he was apprenticed in his early youth to the glass-painter Torenvliet, whose studio he left to enter that of Gerard Dou. Later he studied historical painting under Abraham Tempel. He died at Leyden in 1681.

Examples of his work can be found in most of the Continental galleries, the Munich and Dresden galleries each containing over a dozen works, whilst the National Gallery and the collection at Buckingham Palace also contain examples.

The picture reproduced, which is now in the possession of Mr. H. Oatway, 4, Old Burlington Street, W., was at one time in the Van Slingelandt collection. It is fully described in Smith's *Catalogue Raisonné*.

A Byron Miniature

I have the very greatest pleasure in presenting to readers of The Connoisseur what seems to me to be by far the best and most speaking likeness of that unequalled poet Byron, whom Shelley called "The Pilgrim of Eternity," and of whom St. Beuve, by far the greatest of all French critics, said, "There are only three great poets—Byron, Milton, and Pindar."

This miniature is exactly similar to the pencil drawing of Byron by the late Count D'Orsay, who, I think, had a greater talent for taking accurate and unmistakeable likenesses in pencil than any of his contemporaries, though, of course, very many greatly surpassed him in painting in oils; nevertheless, the great Duke of Wellington sat to him for his portrait in oils, and several other persons of note.

When I was a young man one constantly saw in the windows of Mitchell's well-known library in Bond Street pencil drawings of nearly every well-known society man of the day, and it was impossible not to recognise every one of them at a glance, so that they sold rapidly in considerable numbers.

I had the pleasure of knowing Count D'Orsay, who was a handsome man, with a magnificent figure, and the best dressed man in London. Unfortunately at the close of his long residence in London he was head over ears in debt, and had to shut himself up in Gore House except on Sundays. When he returned to Paris, Napoleon III., who was a life-long friend of his, gave him the post of "Directeur des Beaux Arts."

The portrait of Byron by Count D'Orsay was taken when the poet was at Genoa, during the last year of his short life of thirty-six years, where he saw and conversed with Lord and Lady Blessington and Count D'Orsay for several hours every day for some months, and these extremely interesting conversations were written out by Lady Blessington every night after Byron left, and are embodied in that charming work of hers, *Conversations with Lord Byron*.

The reproduction of Count D'Orsay's likeness of Byron appears in Murray's last complete and admirable edition of Byron's Works, which is profusely illustrated, and is, I believe, the only full-length portrait in his maturity and in the exact costume which he actually wore, which exists. In it not only is the face, figure and dress accurately and admirably pourtrayed, but the expression is absolutely perfect, depicting the poet with such intense earnestness as I never saw in any other portrait in my life, and such as does not exist in any portraits of him by any sculptor or any other painter.

If anyone looks at the engravings of the various portraits of Byron which appear in the ordinary one volume editions of his works published by Murray, he will see facsimiles of the portraits painted by Kay, Westall, Marlow, Saunders and Phillips, and of the celebrated bust by Thorwaldsen which Byron himself gave to Murray, his publisher.

We all recognise portraits of Byron not only by the features but by the height of the forehead and the peculiar way in which he dressed his hair on the forehead, just as we also recognise Mary Queen of Scots by the way in which her hair is arranged on her forehead in all her portraits.

A medallion of Byron which is strikingly like him may be seen on the outside wall of 8, St. James's Street, where he once resided, and it is in statuary marble of life size under glass; and there is also a similar medallion over the door of Byron House in Fleet Street, and also inside and on the front of the house in Holles Street, where he was born.

In the inside of the entrance passage at Byron House may be seen engraved on statuary marble tablets some hundreds of lines of Byron's poetry in the original, and also in French and German translations, and there are medallions of him at Harrow School, Trinity College, Cambridge, and at Hucknall Torkard, where he is buried.

I enclose a few lines in Byron's handwriting from perhaps the most sympathetic passage he ever wrote, which begins with

> "He who hath bent him o'er the dead,"

which the late Mr. Murray gave my father, who was Byron's schoolfellow, friend, and correspondent, and whom he called "The Harrow Prodigy." I send you besides a note which Byron's Teresa Countess Guiccoli wrote to my father when she was Marquise du Boissy, which you may like to reproduce in The Connoisseur, especially for the benefit of those who judge of character from handwriting.—J. G. Tollemache Sinclair.

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Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

The Keepsake Vase.

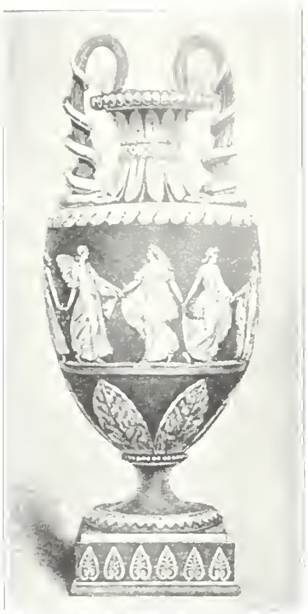
To the Editor of The Connoisseur.

Dear Sir,—I send you the enclosed with hope that you will consider that it possesses sufficient interest to collectors and others as to merit insertion in The Connoisseur. I suggest that it may probably induce a vigorous search for this historical vase, for if it could be found it would command a very high price. I may say that I am a constant subscriber to The Connoisseur, and that I have not the slightest interest in the search, other than a desire to see it in one of our local museums or the British Museum.

I am, Sir, yours sincerely,
Elisha Walton.

P.S.—The accompanying photograph of the "Keepsake Vase" is an enlargement of a small print of the vase in Miss Meteyard's *Life of Josiah Wedgwood* (Vol. II., page 515) which I have taken.

[Note.—Miss Meteyard, in her *Life of Josiah Wedgwood, F.S.A.* (Vol. II., page 515), and subsequently G. W. and F. Rhead in their *Staffordshire Pots and Potters* (page 233), mention that Josiah Wedgwood, while on his deathbed, presented a Jasper vase, as a keepsake, to William Adams, of Greengates Pottery, Tunstall. "William" had been the favourite pupil of the "master-potter," and this identical vase had been treasured by Wedgwood as the one William Adams and he "had arranged together for the last time at Etruria." The Adams family and others interested in this historical vase have made vain efforts to discover its whereabouts; but its location is still unknown—its present owner evidently being unaware of its great value as a memento of the two great potters.]



THE KEEPSAKE VASE

Fourteenth Century Ivory Casket.

To the Editor of The Connoisseur.

Dear Sir,—The illustration is a reproduction of one end panel of an ivory casket, now in the British Museum, representing episodes in the story of the Chatelaine Vergi.

I may refer your correspondent to an edition of the story published by David Nutt in 1903, which also contains reproductions of all the panels of the casket.

Yours faithfully,
A. T. L.

The Diary of Mary Beale.

To the Editor of The Connoisseur

Sir,—In connection with the portrait of Lucy Walters, it might be of some interest to B. P. to know that lately I was in possession of a portrait of the Duke of Monmouth (James Fitzroy), by Mary Beale, also a portrait of Dryden by her son, Charles Beale. I no longer possess either of these portraits. I do not think they are mentioned in Walpole's *Anecdotes*.

Faithfully yours,
Fredk. H. North.

Portraits of the Duchess of Portsmouth.

To the Editor of The Connoisseur.

Dear Sir,—In reference to the above query, I beg to say I have a portrait of the Duchess of Portsmouth, by Mignard. It is in fine condition. I have pleasure in *lending* L. H. L. M. a photograph of it, and if he wishes to reproduce it he is at liberty to do so.

I am, Sir,
Your obedient Servant,
W. H. Wayne.

[Will L. H. L. M. send his address?—Editor.]

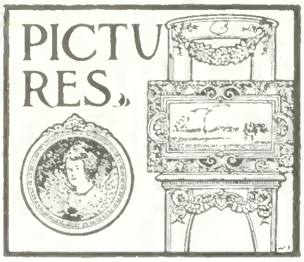
Pewter Maces.

To the Editor of The Connoisseur.

Sir,—In reply to "B. P. J." in the August Number *re* pewter maces, I have studied and collected all kinds of maces and batons for some years, but have only once seen a *pewter* mace, and that was incomplete and damaged, and in a curio shop. I have met with references to pewter maces, but could not say where off-hand.

I have bought a small pocket constable's mace or tipstaff which has brass handle surmounted by silver pewter crown. Total length about seven inches. I could give more information, but it would take up too much space.

Yours faithfully,
"Mace."



ONLY one of the July picture sales calls for lengthy notice, but several of the smaller ones contained works which were in one way or another interesting, whilst others may be described as endowed with speculative possibilities. The two days' sale at Christie's of ancient and modern drawings, pictures by old masters, and engravings (July 1st and 2nd), "the property of a gentleman," contained only one lot of note—a picture catalogued as Dutch School, and by some thought to be by Van de Cappelle, *The Mouth of a River*, with a party landing from a yacht, 30 in. by 42 in., 520 gns.

The chief sale of the month, and the last important one of the season, was held by Messrs. Christie on July 5th, and comprised a collection of portraits, the property of Mr. J. Tudor Frere, of Royden Hall, three important works of the Early English School, sold by order of Sir Henry Bunbury, and pictures by old masters from numerous private collections—a total of about £35,000 being realised. The Bunbury pictures may be described first. The famous Reynolds *Portrait of Master Bunbury* (Charles John, son of Henry William Bunbury, born 1772, died 1798), three-quarter figure of a boy in a crimson coat open at neck, seated facing the spectator, in a landscape, resting his hands on his thighs (canvas 29 in. by 24 in.), was painted in 1780, and exhibited in the same year at the Royal Academy; in the year following it was engraved by F. Haward, and was bequeathed by the artist to the boy's mother. It has occasionally been exhibited in recent years, appearing at the Old Masters in 1891, and at the Grafton Gallery "Fair Children" in 1895. It now realised 5,600 gns. The second Reynolds was a group of the *Misses Horneck* (Catherine, afterwards Mrs. H. W. Bunbury, and Mary, afterwards Mrs. Gwyn), famous in literary history as "Little Comedy" and "The Jessamy Bride" of Oliver Goldsmith. The picture was painted in 1764-6, the elder sister being in light dress shaded with blue, and is seen in profile; her younger sister, looking down, is resting her right hand upon her sister's shoulder (canvas 26½ in. by 22 in.), 2,500 gns. A finished replica of this picture is stated to be in Lord Normanton's gallery. The third picture in this property was Hoppner's *Portrait of Mrs. Bunbury*, wife of the famous caricaturist, and mother of the Master Bunbury in the above-mentioned Reynolds picture. The Hoppner portrait (29 in. by 24 in.) was exhibited at the Royal Academy of 1790, and was engraved in the year following by John Young; it shows her in dark dress and white fichu, with black ribands round her neck and in her powdered hair: it sold for the surprisingly low figure of 500 gns. The portrait was in obvious want of careful attention, and since it has changed hands its new owners have had it put into order, and an undoubted masterpiece of this artist has been revealed. It may be mentioned that the companion portrait of Mrs. Gwyn, also engraved by Young in 1791, was sold at Christie's eighteen years ago for 2,250 gns., and passed into Sir Charles Tennant's collection.

A fine group by Hoppner of *Mrs. W. Manning* (mother of Cardinal Manning) *and her daughter*, afterwards Mrs. Austen, of Kippington Park, Sussex, exhibited at the Royal Academy of 1805 (canvas 50 in. by 40 in.), realised 4,000 gns. This exceedingly important picture shows Mrs. Manning (who died in May, 1847) in black dress with red riband round her waist, seated, looking at her young child, who, dressed in white frock and red shoes, stands on the seat by her side; the background is formed of a landscape and red curtain. The child lived until January 1st, 1894, or eighty nine years after the picture was painted. The work remained in the family until the day of the sale. A much smaller picture by Hoppner also fetched 4,000 gns.: a half-figure portrait of Susanna, third daughter of William Gyll, of Wraysbury House, Bucks., the wife first of T. Chudleigh Sanders, of Charlwood, and secondly of William Bailey, of Tonbridge Castle. She is represented in blue dress with white fichu and large blue hat with feathers (canvas 30 in. by 25 in.). Another Hoppner, a study for the large picture of Mrs. Jerningham as "Hebe," 24 in. by 17½ in., painted in 1800, sold for 250 gns.; an exceptionally fine portrait by Madame Vigée Le Brun of *Melanie de Rochechouart, Marquise D'Aumont, Duchesse de Piennes*, in white dress trimmed with gold braid, a green and yellow sash round her waist, her hair bound with a white and gold kerchief, signed and dated 1789 (canvas 28 in. by 22½ in.), sold for the record price of 2,400 gns.; and Sir Thomas Lawrence's *Portrait of Mrs. Bradbourne*, in white dress cut low at neck, with short sleeves, a pink sash round her waist, lace shawl over right arm, which rests upon a pedestal, 30 in. by 25 in., 2,450 gns.; a portrait of a young lady by this artist, in white dress and bonnet with blue ribbons, 21½ in. by 18 in., 1,800 gns.

The foregoing constituted the chief features of the sale. Mr. Frere's collection of portraits contained many of interest. Three were by Hoppner, and among these was the well-known engraved *Portrait of John Hookham Frere* (1769-1846), the politician and ambassador, a half-figure standing, in red dress, which is hardly visible beneath the folds of a large black cloak which he holds up with his right hand; this picture was exhibited at the Royal Academy of 1806, and was engraved by Barney in 1810; it is on canvas, 50 in. by 40 in., and realised 200 gns. Hoppner's *Portrait of John Frere*, father of the above, in brown coat with white stock, 29 in. by 24 in., sold for 145 gns.; and Sir M. A. Shee's *Portrait of Miss Blake*, of Ardfry, wife of John Hookham Frere, three-quarter figure, standing in a landscape, in red dress, large black hat with white plume, holding a whip in her right hand, 56 in. by 40 in., 280 gns.

The miscellaneous properties included three albums containing twenty-five pen and ink views by F. Guardi, of buildings, etc., in the neighbourhood of Venice, 300 gns.; a drawing signed by Guardi, *A View in the Piazza, Venice*, looking towards the Cathedral of St. Mark, with the Campanile on the left, 10 in. by 14¾ in., 190 gns.; a picture by the same, *A View of a Square in an Italian Town*, with numerous figures, 11 in. by 17 in., 320 gns.; N. Dance, *Portrait of Robert Dashwood*, in red coat and green vest, 29 in. by 24 in., 110 gns.; G. Morland, *Smugglers*, with a white horse at the door of a shed, river and boats in the background, 24 in. by 29 in., 105 gns.; H. Dubbels, *A Town on a Frozen River*, with numerous skaters and figures, 18 in. by 21½ in., 130 gns.; Sir J. Reynolds, *Portrait of the Earl St. Vincent*, in uniform, with powdered hair, 30 in. by 25 in., 480 gns.; two by A. Van Der Neer, *A River Scene*, with buildings, boats and fishermen, moonlight, 15½ in. by 21 in., 170 gns.; and *A River Scene*, with a village, boats and figures, moonlight, on panel, 21½ in. by 34½ in., 700 gns.; Early Flemish School, *Saint Barbara*, reading, on panel, 11½ in. by 9¼ in., 550 gns.; P. Pollajuolo, *The Angel Raphael with the Youthful Tobit*, walking, in a landscape, St. Francis of Assisi standing on the right, holding a cross and book, the Almighty with four angels in a lunette above, on panel, 24 in. by 54 in., 140 gns.; and R. Cosway, *Portrait of Admiral Robert Montagu*, in naval uniform, 30 in. by 25 in., [illegible] gns.

The sale on the following Monday (July 8th) was chiefly remarkable on account of its extensive series of pictures and drawings by Verboeckhoven and Rosa Bonheur. That of the succeeding Friday (July 19th) comprised the modern pictures and statuary from the collection of the late Mr. George Hodgson, of Nocton Hall, Lincolnshire, and other properties. The Hodgson collection included the following pictures:—W. Collins, *The Skittle Players*, 34 in. by 44 in., exhibited at the Royal Academy of 1832, 510 gns. (it was sold by the artist in 1844 to George Young for £450, and afterwards appeared in the following sales:—G. Young, 1856, 1,150 gns.; S. Mendel, 1875, 2,300 gns., and Bolckow, 1888, 1,510 gns.; T. S. Cooper, *Five Cows and Six Sheep*, on the bank of a river, 30 in. by 42 in., 1863, 165 gns.; T. Faed, *The Poor, The Poor Man's Friend*, 30 in. by 44 in., 370 gns.; Sir Luke Fildes, *Fair Quiet and Sweet Rest*, 57 in. by 94 in., exhibited at the Royal Academy, 1872, 155 gns.—this realised 820 gns. at the J. Lewis sale in 1876; two by J. Linnell, sen., *Minding the Flock*, 28 in. by 38 in., 1862, 410 gns.; and *The Flight into Egypt*, 39 in. by 54 in., 1841, 130 gns.; Erskine Nicol, *Both Puzzled*, 38 in. by 28 in., exhibited at the Royal Academy of 1866, and engraved by W. H. Simmons, 620 gns. (this realised 670 gns. at the Bolckow sale in 1887; and E. Verboeckhoven, *Ewes and Lambs near the Coast*, on panel, 26 in. by 40 in., 1868, 240 gns. The other properties included the following pictures:—J. Maris, *In the Woods*, 13 in. by 11½ in., 145 gns.; B. W. Leader, *Capel Curig, North Wales*, 30 in. by 55 in., 1880, 205 gns.; D. Roberts, *Gate of the Zancarron*, or Sanctuary of the Koran, Mosque at Cordova, 53 in. by 35 in., 1838, 145 gns.; Erskine Nicol, *A Dander after Rain*, 43 in. by 33 in., 370 gns.; and Sir W. Q. Orchardson, *Thoughts far Away*, 29 in. by 38 in., 1872, 125 gns.

On July 15th the modern pictures and drawings of the late Mrs. L. H. Michell, of the late Mrs. Blomfield, of the late Mrs. Edwin Edwards, the lifelong friend of Fantin-Latour, and others, included the following pictures:—Vicat Cole, *The Alps at Rosenlaui*, 52 in. by 77 in., exhibited at the Royal Academy, 1878, 120 gns.; H. Fantin-Latour, *Carnations in a Glass Vase*, 17 in. by 14 in., 190 gns.; and *Spring Wild Flowers in a Green Bowl*, 7½ in. by 8½ in., 80 gns.; W. Maris, *Milking Time*, on panel, 14 in. by 9¾ in., 290 gns.

The two remaining Fridays of the season (July 19th and 26th) were devoted to pictures by Old Masters, chiefly from various unnamed sources; the earlier date included:—P. P. Rubens, *Time Disclosing Religious Truth*: a design to be worked in tapestry, on panel, 26 in. by 36 in., 170 gns.; and a *Portrait of a Gentleman*, in black dress with large white ruff and gold chain, 28 in. by 22 in., 490 gns.; F. Bol, *Venus Detaining Adonis*, 65 in. by 90 in., signed, 120 gns.; F. Guardi, *View in Venice*, with church, bridge and gondolas, 10 in. by 17½ in., 130 gns.; Sir J. Reynolds, *Portrait of Andrew Blake*, of St. Christopher and Montserrat, in scarlet coat,

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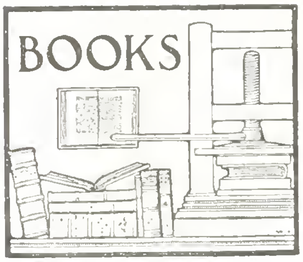
buff vest and breeches, holding his sword in his right hand, 49 in. by 39 in., 540 gns.; and Hans Memling, *A Triptych with the Adoration of the Magi*, St. John and a donor, and female saints on the wings, 140 gns. The last picture sale of the season included: A. Cuyp, *A Landscape*, with six cows, a peasant, and a milkmaid, on panel, 17 in. by 23 in., 95 gns.; Lawrence, *Portrait of a Lady* in white dress holding a guitar, 36 in. by 27 in., 110 gns.; Sir W. Beechey, *Portrait of a Lady* in white dress, on panel, 29 in. by 25 in., 150 gns.; B. de Bruyn, *Portrait of a Youth* in black dress and cap, on panel, 23 in. by 17 in., 120 gns.; and Cranach, *Portrait of a Lady* in brown dress holding a cup, on panel, 14½ in. by 13 in., 190 gns.

The sale by Messrs. Trollope of the contents of the Duke of Sutherland's residence, Trentham Hall, Staffordshire (on July 17th to 19th), included a few pictures, amongst which were: Holbein, *Portrait of Henry VIII.*, on panel, 30 in. diam., 340 gns.; T. Willeborts Bosschaert, *Peace—numerous Loves at Play at a War Piece*, 96 in. by 66 in., 140 gns.; J. M. Nattier, *Mademoiselle de Charolais playing a Guitar*, with a cupid holding a music-book, 56 in. by 42 in., 200 gns.—this is a version of a picture in a well-known London collection; Sir Peter Lely, three-quarter length *Portrait of Queen Mary*, second wife of James II., 48 in. by 39 in., 110 gns.; and N. Hilliard, whole-length *Portrait of Sir Francis Drake*, on the seashore, a ship seen in the distance, 16 in. by 12 in., 210 gns.



THE library of Mr. Stuart Samuel, M.P., sold by Messrs. Sotheby on the first day of July, was essentially of a national character, practically all the books consisting of English classics of the last century. Though the catalogue comprised but 199 entries, the total sum realised was £8,364, an average of quite exceptional magnitude, accounted for by the fact that this library was itself of a very exceptional character. Mr. Samuel has for long been known as a collector of books containing autograph inscriptions, of proof sheets, and of manuscripts, all classic English in character, and the library now sold consisted almost entirely of works of this class. Hence the enormous prices realised, for the value of books of this special kind has increased by leaps and bounds during recent years. For instance, the original autograph manuscript of White's *Natural History of Selborne*, bought by Mr. Samuel in 1895 for £294, now realised £750; the original MS. of Lord Tennyson's *The Brook*, on eight octavo pages, which now sold for £300, went for as little as £51 in 1889, and the proof sheets of Lord Byron's *Childe Harold*, nine stanzas only, and other works, increased in value from £108 in 1892 to £174 at this sale—not a very great accretion in price certainly, but sufficient, with the other evidence, to show what a wide demand there is for these memorials of writers of the first rank.

That the manuscript of Barham's *The Jackdaw of Rheims* (from the Ingoldsby Legends) should realise £101 need, therefore, occasion no surprise, and the same remark applies to the MS. of Burns's *The Poet's Progress*, on four folio pages, which realised £152, to the MS. of Dryden's *Eleonora*, on six quarto leaves, sold for £198, to Charles Lamb's MS. of *Dream Children, a Reverie*, £108, and to the MS. of Pope's *Essay on Man*, for which £895 was paid. There were also other manuscripts, some of which also sold for large sums, the most noticeable being Shelley's *Proposal for Putting Reform to the Vote*, £390; W. E. Gladstone's *Home Rule for Ireland*, with the corrected proof sheets, £52; Kate Greenaway's *A Day in a Child's Life*, with sketches for the work, £86; the title-page, preface, and dedication to Keats's *Endymion*, £93; Mdme. de Maintenon's *La Caractère de la Princesse reine Silvaine*, written for Louis XIV., £150; Pope's *Of Taste: An Epistle to the Earl of Burlington*, £199; the corrected proof sheets of Tennyson's *Gareth and Lynette*, £80; the MS. of the same author's *The Northern Farmer*, £155; and the fourth and fifth chapters of Thackeray's *Philip*, with many corrections, £240. Sums of this magnitude would have been regarded as impossible twenty years ago.

The printed books in this valuable and choice library were almost all fortified, so to speak, with manuscript in the handwriting of the various authors, so that they had become something more than books, a fact emphasised by the very high prices realised. Sometimes other circumstances contributed to the same result, as in the case of Visscher's *Map of New Belgium and New England*, which had belonged to William Penn, and bore his endorsement to the effect that this was the map by which the bounds between Lord Baltimore and himself had been settled. This map realised £122, while Browning's *Pauline*, 1833, sold for no less than £225 on the strength of a long note on the fly-leaf in the handwriting of the poet. The same author's *Bells and Pomegranates*, the eight parts complete, 1841-46, brought £120, being presentation copies, and therefore most important. Other presentation copies or books containing alterations in the handwriting of their authors, which realised large amounts, were as follows:—Barham's *The Ingoldsby Legends*, the three series, 1840-42-47, £40; Byron's *English Bards and Scotch Reviewers*, 1809, £46; and *Manfred*, 1817, £55; Lewis Carroll's *Alice's Adventures in Wonderland*, 1865, £70; and *Through the Looking-Glass*, 1872, £30; Coleridge's *Sibylline Leaves*, 1817, £45; Dickens's *Bleak House*, 1853, £99; *The Cricket on the Hearth*, £40; *The Pickwick Papers*, 1837, £51; *A Christmas Carol*, £48; Poe's *The Raven*, 1845, £39; Rossetti's *Ballads and Sonnets*, 1881, £105; Tennyson's *Idylls of the Hearth*, 1864, £50; Thackeray's *The Virginians*, 1858, £91; and others too numerous to mention.

The sales held on July 2nd and 3rd at Sotheby's and Christie's respectively comprised a large number of valuable works on Natural History, a few books of quite a different class realising, however, substantial amounts. Thus, a very imperfect copy of an Italian edition of the *Fabule of Esop*, printed without name or date (but about 1490), realised as much as £70, chiefly by reason of the woodcuts contained in it. This seems to have been the translation made by Zucchio, but the book was not easy to identify. Among the works on Natural History we notice the Duke of Bedford's rarely seen *Salictum Woburnense*, 2 vols., 8vo, 1829, £12 10s. (morocco extra), which ought to have realised more, as only fifty copies were privately printed. Curtis's *Botanical Magazine*, complete from the commencement in 1793 to 1903, in all 111 vols. in 90 and the Indexes in 2 vols., realised £86 (half calf gilt); Sydenham Edwards's *Botanical Register*, 33 vols., 1815-47, 8vo, £28 (russia super extra); Gould's *Birds of Great Britain*, 5 vols., 1862-73, £54 (morocco extra), the same work in the original twenty-five parts as issued, £32; and *The Birds of Europe*, 5 vols., 1837, £53 (morocco extra). Lambert's *Genus Pinus*, 3 vols., folio, 1837, sold for £68 (morocco super extra); Jacquin's *Selectarum Stirpium Americanarum Icones*, 1750, folio, £17 (morocco extra); Redouté's *Les Liliacées*, 8 vols., 1802-16, folio, £90 (russia super extra); another set in half morocco, uncut, on large columbier folio paper, with the coloured plates retouched by the author, £70; and Andrew Smith's *Illustrations of the Zoology of South Africa*, 5 vols. in 3, 1849, 4to, £20 10s. (morocco extra).

The library of the Dukes of Altemps, removed from Rome, consisted almost entirely of very early printed books of a severely classical nature, and though works of this kind are more sought after on the Continent than in this country, some of the prices realised were very high, probably higher than would have been secured in any rooms other than those in Wellington Street. A fine vellum copy of the first edition of Homer's *Ilias et Odyssea*, as edited by Majoranus, 4 vols., folio, 1542-51, realised as much as £245 (original Venetian boards), but then not more than three copies on vellum are known. The editio princeps of the *Comoediae* of Aristophanes, Aldus, 1498, folio, made £22 (oaken boards); the first, second, fourth, and fifth volumes of the editio princeps of the Opera of Aristotle, Aldus, 1495-98, folio, £41 (old Venetian morocco); Berlinghieri's *Geographia in terza rima*, 1481, folio, the first edition, containing the earliest specimens of maps graven on metal in Italy, £81 (original oak boards); the editio princeps of the *Orationes* of Isocrates, 1493, folio, £32 10s. (vellum); and the *Libellus de Natura Animalium*, 1524, small 4to, £90 (vellum). This work was first printed in Monte Regale in 1508 by Vincentius Berruerius, and is noted for its woodcuts, fifty-two in number. Many other books of a similar austere character realised large amounts; but it is hardly necessary to mention more than one of them here. This was *Le Recueil des Hystoires de Troyes*, printed at Lyons in 1490, folio, which, though minus the title-page and several leaves, realised £176 (oaken boards). This was probably the second edition in French, and the text of the earlier edition is certainly that used by Caxton when translating his *Recuyell of the Historyes of Troye*, printed by him at Westminster about the year 1471.

Messrs. Puttick & Simpson's sale of the 10th and 11th of July, and that held by Messrs. Hodgson on the 12th, were both of a miscellaneous character, but good, the latter especially. Nearly all the higher priced volumes have, however, been referred to on previous occasions, and it is not until we come to the sale of Mr. F. S. Willard's library on the 17th that anything really distinctive occurs. Before dealing with this collection it is necessary, however, to refer to an extremely scarce work sold by Messrs. Hodgson earlier in the month. This was *A Letter from Dr. Moore*, printed in 1687, small 4to, noticeable chiefly from the fact that the preface was written by William Penn. In it he states that he is publishing the "Letter" to show the condition of the Colony of Pennsylvania, founded only some six or seven years previously, and "to serve for answer to the idle and unjust stories that the malice of some invent, and the credulity of others prepare them to receive against it, which is all the part I take in this present publication." This pamphlet of twelve pages realised as much as £155, affording further evidence, if any were needed, of the high prices now realised for *Americana* of the scarcer and more important kind.

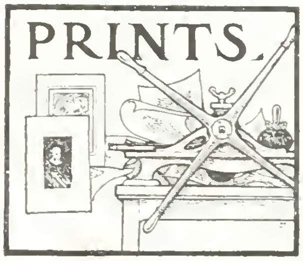
Mr. Willard's library referred to above consisted chiefly of works issued by modern presses, such as the Caradoc, Doves, Eragny, Essex House, Kelmscott, and Vale, and with regard to these it may be said that prices ruled lower than at the beginning of the season. There were exceptions, though few in number. The Kelmscott *Earthly Paradise*, 8 vols., has, for example, fallen to £9 5s. (£24 10s. in July, 1899), *The Wood Beyond the World* to £3 (£7 in July, 1899), and *Christabel and other Poems* to £3 10s. (£7 15s. in July, 1899). These quotations will give some idea of the very great depreciation which has taken place with regard to nearly all these "modern press books" during the last few years; and the worst of the matter is that it shows no signs of coming to an end, though present prices are certainly low enough. Mr. Willard was also a noted collector of the works of Mr. Swinburne; but it is only necessary to mention the following: *Dead Love*, 1864, £3 15s. (calf extra); *Laus Veneris*, 1866, £6 5s. (partly unopened); *Atalanta in Calydon*, 1865, £5 12s. 6d. (original white cloth); *Songs Before Sunrise*, on large paper, 1871, £10 10s. (original cloth); *Under the Microscope*, 1872, with the very rare cancelled leaf, £12 10s. (calf extra); and *The Devil's Due*, a letter to the Editor of the *Examiner*, 1875, £12 10s. (calf extra). This last is a very rare piece, which, so far as we know, has never been sold by auction before. No more than two or three copies can be traced.

Before dealing with the final sale of the season it is necessary to mention a number of important works sold by different auctioneers between the 18th and the 25th of July. These comprise, *inter alia*, Oscar Wilde's *Vera, or the Nihilists*, the original privately printed first draft of the play, interleaved, and having numerous MS. erasions, alterations, and additions in the author's handwriting

1882, 8vo, £26; Apperley's *Life of a Sportsman*, 1842, in blue cloth (only copies of the very earliest issue were so bound), £29 10s., as against £35 10s. in 1903; Nolhac's *La Reine Marie Antoinette*, one of fifty copies on Japanese paper, with the portraits and plates in two states, Paris, 1890, £31 (morocco extra), and a number of autograph musical scores, the property of the late Mr. Otto Goldschmidt, the husband of Jenny Lind, the celebrated soprano vocalist. The chief of these was Handel's score of *The Messiah*, in the handwriting of J. Christopher Smith, the composer's friend and amanuensis. This realised £100, not a very large amount, for this MS., written in three oblong folio volumes, was of great importance. It was annotated by Mr. Goldschmidt from a careful comparison with the two manuscript scores in Smith's handwriting known as the "Dublin" and the "Hamburgh," and was accompanied by many interesting papers and letters bearing on the Oratorio. From these it would seem that Handel himself had used the volumes at many performances. In addition to the above, Scott's *Guy Mannering*, 3 vols., 8vo, 1815, realised £51 (original boards, uncut); a manuscript Poem in the autograph of Shelley, consisting of five verses of nine lines each, commencing, "The sun is warm, the sky is clear," £100; Keats's *Endymion*, 1818, £51 (boards); and the Kelmscott *Works of Chaucer*, £60 (stamped pigskin). Another copy of this work, in boards, realised £49 the day following.

We now come to the last sale of the season, which it is necessary to deal with in detail. This was held by Messrs. Sotheby on July 26th and following day, and was in many respects exceedingly interesting, as it contained, *inter alia*, a considerable number of Brontë books, manuscripts, and relics, and a copy of the first edition of the *Pilgrim's Progress*. This latter, though wanting the frontispiece and a number of leaves, was bought for £520. Not more than three perfect copies of this scarce book are known, even assuming that it was not published with a portrait. If it was, then but one perfect copy can be traced, viz., that which realised £1,475 in May, 1901. The Brontë relics, though important in themselves, did not sell for very large amounts, but one realising as much as £100. This was a manuscript volume of poems signed "Emily Jane Brontë," and dated February, 1844. The authenticity of some of the MSS. ascribed to Charlotte Bronte seems to have been questioned, but as all these, as well as the other relics, were the property of Mrs. Nicholls, widow of the Rev. A. B. Nicholls, who first married Charlotte Bronte, it would probably be hard to sustain the objection. The theory was that some of them might have been written by Branwell Bronte. However this may be, there was no question that the nine small manuscript volumes of juvenile tales which realised £70 were in the handwriting of Charlotte Bronte, as also the manuscript of fifty pages, containing a number of poems, some of which are unpublished. This realised £45, while *Caroline Vernon*, a MS. story in three books (106 pages, 8vo), apparently complete and unpublished, sold for £44. The Bronte portion of the catalogue occupied fifty-eight lots, occupying six pages of closely printed matter, so that it is unpracticable to deal with it here as fully as it deserves.

Among the works of a general character we notice the following in addition to the *Pilgrim's Progress* before named: *Keats's Poems*, 1817, once the property of Richard Woodhouse, containing numerous manuscript notes by him, realised £31 (original half binding), and the same author's *Lamia, Isabella, the Eve of St. Agnes*, 1820, £48 (original boards, with the label); Gould's *Birds of Great Britain*, in the twenty-five parts, as issued, with a MS. Index to the work, in 4to, sold for £45, a very usual price; the *Book of Common Prayer*, printed by Whitchurche in 1549, for £61 (slightly defective, morocco extra); Shakespeare's Second Folio, 1632, for £250 (soiled and stained and slightly defective); and Queen Elizabeth's copy of the Opera of Xenophon, printed at Frankfort in 1594, folio, for £175. This was a very fine example bound in contemporary English calf, with gilt ornaments and borders, and the crowned Royal arms within the Garter. Many other most important works were sold at this concluding sale, such, for example, as a number of rare *Horæ*, printed on vellum, a very fine and perfect original copy of Higden's *Polychronicon* (£40), and some *Shakespeariana* and Manuscripts. These will take their place in the summary of the season's sale, which, according to custom, will appear in the next number of The Connoisseur. At the moment it is only necessary to say that the season, which at the time of writing has just closed, has been one of the most noteworthy of which we have any record. Not only have important books and manuscripts been unusually numerous, but the prices realised for them have frequently been enormous, record after record being broken, owing to the close competition which has lately arisen for the English classics more particularly, but for all classics, whether in print or in manuscript. These, when sufficiently tempting, have frequently been bought up at prices for which there is no precedent.



Christie's sales of engravings for this season were brought to a close with two dispersals on the 9th and 22nd of July respectively, in each of which some remarkably fine examples of the eighteenth century English school were included.

The first sale proved to be the most notable, consisting as it did of some very fine Morland prints, the property of Mr. John Knight, and a few excellent impressions of portraits after Reynolds and Hoppner, from an anonymous source.

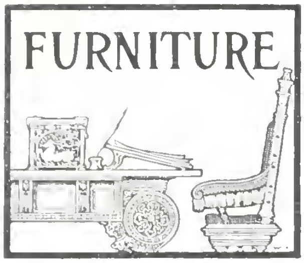
Two prints after Morland, *Rural Amusement* and *Rural Employment*, by J. R. Smith, proved to be the gems of the collection, realising £357—a sum far in excess of the previous record. Next in importance was a fine first state impression of J. Watson's rare mezzotint of the *Countess of Carlisle*, after Reynolds, which made £262 10s., while a similar state of *Lady Louisa Manners*, by Green, after the same master, went for £231 10s.

Other Morland prints were *St. James's Park* and *A Tea Garden*, by F. D. Soiron, which together made £189; *Delia in Town* and *Delia in the Country*, by J. R. Smith, sold for £96 12s., and *Sunset*, by J. Ward, realised £84.

The Hoppner prints included a first state of *Mrs. Arbuthnot*, by S. W. Reynolds, which made £168, and a fine impression of *Lady Mildmay and Child*, by W. Say, which sold for £110 5s.

There still remains to be mentioned *Master Braddyl* and *Mrs. Seaforth and Child*, both by Grozer, after Reynolds, each of which made £99 15s.

The other sale was only notable for two lots, one a fine first published state, with the title in open etched letters, of W. Ward's famous print the *Daughters of Sir Thomas Frankland*, which made £462, and an open letter proof of *Lady Mildmay and Child*, by Say, after Hoppner, for which £109 10s. was given.



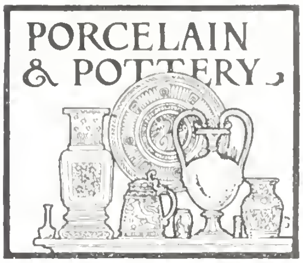
BUT for the important collection of old English furniture of Mr. W. Hugh Spottiswoode which appeared at Christie's on the 17th and 18th, July would have been a dull month as regards furniture sales. This collection, which was originally formed by the late Mr. William Spottiswoode, was especially rich in examples of the work of Chippendale, as well as some nice pieces by Sheraton and his school, and as a consequence high prices were the order throughout the sale.

Chippendale held the field on the first day, two of his chairs with finely-carved riband backs making £388 10s., one of the highest prices in the sale. A pair of torchères with square tops bordered by key pattern, fifty inches high, went for £315; a cabinet carved with rosettes, key pattern and flowers, realised £204 15s.; a bookcase carved with flowers and ribands sold for £136 10s., and two side-tables, each most elaborately decorated, made £157 10s. and £136 10s. respectively.

Sheraton was represented by a large variety of objects, the chief being a sideboard, beautifully inlaid and decorated with a carved ivory panel at the top, and a circular table, each of which went for £126.

Two satinwood pieces must be mentioned. One a winged wardrobe about nine feet square, finely inlaid with marqueterie, which reached £399, and the other a toilet table with panels in grisaille by Angelica Kauffman, for which £294 was given.

Few other notable pieces came up for sale during the month, amongst the more interesting being a Chippendale settee and six chairs with [illegible] carved interlaced backs, which on the 23rd made £[illegible] 10s., and an Adam's mahogany sideboard, which on the 11th realised £183 15s.



ONE of the most important dispersals of old Chinese porcelain held during the season just closed was that which took place at Christie's on the 11th July, when a remarkable collection from an anonymous source came under the hammer. Its importance can be judged from the fact that of the 45 lots sold over half reached three figures, while three items alone accounted for over £3,000. The *clou* of the sale was a superb beaker-shaped vase of the Kang-hi dynasty, enamelled with flowers in green, aubergine and white, on a black ground, which, after some spirited bidding, sold for £1,155. Another piece which reached four figures was a Ming statuette of Kwan-yin, richly enamelled with flowers, butterflies, and trellis work, which went for a thousand guineas; while £840 was given for a pair of Kien-Lung famille-rose vases and covers mounted with ormolu mounts of Louis XV. design.

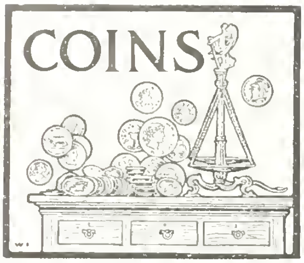
Other notable pieces included a small sacrificial Kang-hi cup, which, though only 4½ inches high, realised £430 10s.; a pair of powdered-blue bottles of the same period made £588, and a pair of Kang-hi famille-verte cylindrical vases sold for £399.

On the 4th an important Ming figure of a female deity, finely decorated in famille-verte on a yellow ground, realised £1,312 10s., while on the 17th a set of three Kien-Lung hexagonal famille-rose vases and covers and a pair of beakers, enamelled on a pink marbled-pattern ground, made £630.

THE sales of silver plate held during July at Christie's were little above the ordinary, and few prices of any note were made at any of the three sales held.

At the first, which took place on the 5th, and consisted of a collection sold by direction of Sir Henry Bunbury, Bart., six interesting lots known as "The Speaker's Plate," originally the property of Sir Thomas Hanmer, Bart., Speaker in 1713-15, consisting of two icepails, a large dish, two octagonal casters and seven candlesticks, all of the Queen Anne period, sold at prices varying from 160s. to 37s. an ounce;

a pair of James II. large tazze, engraved with the arms of the Duke of Grafton, 124½ ounces in weight, made 160s. an ounce; and twelve Queen Anne silver-gilt dessert forks sold at 100s. an ounce. The second sale, which took place on the 9th, and included some items sold by order of Viscount Falkland, a William and Mary plain tumbler cup and a Charles II. plain beaker made 230s. and 200s. an ounce respectively; and at the third sale, which occurred on the 19th, the chief items were a Charles II. porringer, by T. Mangy, York, 300s. an ounce; another with cover, of a rather earlier period, 200s. an ounce; and one of the James II. period 165s. an ounce.



QUITE a number of coin and medal sales were held during July, but with the exception of that held by Messrs. Glendining and Co. on the 23rd, and one held by Christie's on the 16th, none contained items of any great importance. The chief item in the first-named sale was a Military General Service Medal with eleven bars for the Peninsular, which realised £17 after some keen bidding. Another with ten bars made £9 10s., one with bars for Martinique and Guadaloupe went for £8 10s., and a Naval General Service Medal with bar for Pasley, one of only three issued, realised £15.

Of the Indian and Afghan medals put up the most notable was one with the Laswaree bar, which made £7 10s. One pound less was given for a Jellalabad medal, a Candahar medal sold for £6, and a Hyderabad 1843 Naval Medal realised £9 10s.

Other interesting lots included a Sultan's gold Egyptian medal £7 10s., and a regimental medal of the 12th Foot £10 10s.

Christie's sale deserves mention owing to one lot, consisting of a group of officers' decorations, which realised £200. These included a Peninsular Gold Cross for services at Barrosa and elsewhere, a field officer's gold medal for Barrosa, and a knight commander's Star of the Order of the Bath, all granted to Lieutenant-Colonel R. D. Jackson, Assistant Quarter-Master General.

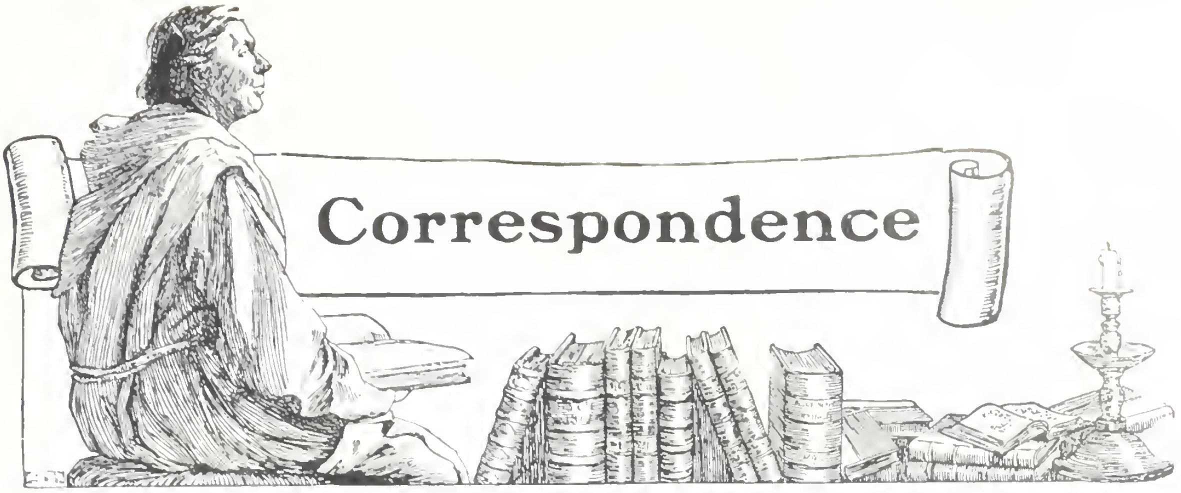
At Sotheby's rooms on July 15th and 16th the dispersal of the coin collection of Mr. F. E. Macfadyen, F.R.N.S., of Newcastle-on-Tyne, who is relinquishing the pursuit, attracted considerable attention, the two days' sale producing just short of £1,000. It was composed of English and Irish copper coins, seventeenth century tokens, medals, passes, and badges relating to theatres, parks, gardens, gaming-houses, race-courses, etc., as well as some interesting numismatic literature.

A Charles I. pattern farthing in copper, not in the Montagu or Murdoch collections, made £8 12s. 6d.; a collection of 250 pieces of James II. gun money, every piece of which is believed to be from a different die, totalled £32 5s. 0d.; twenty-seven Derbyshire tokens, many of extreme rarity, went for £15 10s.; and a silver ticket for Vauxhall Gardens, of which no other specimen is known, sold for 10 gns.

Miscellaneous Sales

HAVING let the well-known mansion, "Frogmore Hall," Knebworth, Herts, for a term of years, Messrs. Knight, Frank & Rutley during July disposed of the contents of the residence. A painting by Stortenbecker of *Cattle* sold for 50 gns.; *A Garden Scene*, by Palamedes, 25 gns.; a small *Portrait of a Youth*, by Terburg, 15½ gns.; *Cows in a Meadow*, by Sidney Cooper, 100 gns.; *A Cathedral Interior*, by Neefs, 21 gns.; *Highland Cattle*, by Louis Hurt, 1892, 30 gns.

The same firm, at their rooms in Conduit Street at the end of the month, sold an interesting collection of lace, linen, etc. A damask table-cloth of drawn thread sold for £11; a small Persian rug, 24 gns.; a border of Milanese lace, 8 gns.; a pair of Brussels lace lappets, 9 gns.; a flat Venetian border, 60 gns.; a silk cape with edging of old Milanese lace, 12½ gns.; four silver sauce-boats, £38; a silver cake basket (1770), £29; a Spode two-handled pot-pourri jar, £13.



Correspondence

Announcement

Readers of The Connoisseur are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

***Books.*—Leigh's "New Picture of London," 1841.**—9,688 (Bristol).—If your copy has the coloured costumes, you should obtain about £1 10s. for it. Without them it is of little value.

Cooke's Editions.—9,695 (Bristol).—Your books are of very small value. Chas. Cooke was a publisher of cheap editions of popular works.

Cardboard Covered Book.—9,398 (Bromley, Kent).—The work you describe is a seventeenth century satirical tract, worth 10s. or so.

Lives of the Princesses, 6 vols., 1849-55.—9,732 (Exmouth).—The value of this work is about £1.

Bible and New Testament, 1658.—9,694 (Emsworth).—The date of your Bible is probably 1658. The two works are worth together about £1 10s.

Shakespeare's Comedies (Illustrated), 1791.—9,599 (New Barnet).—This book is not worth more than 5s. You do not say the date of your Bible. If it is imperfect, however, its value is small.

Thos. Barker's "Book of Lithograph Rustic Figures," 1801.—9,400 (Newport).—The value of your book is about £2 2s.

***Pottery and Porcelain*—Black Ware Teapot.**—9,709 (Clapham).—Your teapot is not Wedgwood, but probably Leeds. Its value is about 25s. to 30s.

Chinese Bowl.—9,790 (Reigate).—Your bowl is worth a few pounds if old.

Chamberlain Worcester Toilet Service.—9,693 (Nuneaton).—Your toilet service is of no interest from a collector's point of view. To anyone purchasing for use it is worth £4 or £5.

Biscuit Figure.—9,379 (Ventnor).—If your figure is old Sevres it is of the rare date 1753, and exceedingly valuable. As far as we can tell from your photograph, it is a modern Paris copy, of comparatively small value.

Spode.—9,429 (Redcar).—The value of your dessert service of Spode porcelain is about £18.

Dessert Service.—9,607 (Herne Hill).—Your dessert plates and dishes are probably early Minton. Being only portion of a service, the value is not more than £1 10s.

Worcester.—9,773 (Torquay).—As far as we can tell without inspection, your set of old Worcester china is worth from £60 to £70. It is too late to send it to Christie's this season. Try an advertisement in The Connoisseur Register. Your silver spoon would realise about £9.

Satsuma.—9,749 (Halifax).—The piece of which you send us photographs, is modern Japanese Satsuma ware, worth less than £1.

Dish.—9,691 (Halifax).—Your photograph represents a similar dish to that illustrated in the April issue of The Connoisseur. There is some difference of opinion as to where these dishes were made. The writer of the article attributed them to a factory at Loughor, South Wales, but many collectors consider them to be early Leeds, about 1750. They are worth about 30s. each. Similar copies of Oriental designs are on Bristol Delft.

Chinese Kylins.—9,682 (Chelmsford).—Judging from your photographs, your old Chinese figures of Kylins appear to be good specimens of the Ming period. The value depends upon the size. Several pairs have been sold at Christie's for high prices this season.

China Figures.—9,699 (Abbey Wood).—Your china figures cannot be valued from description. They must be sent for inspection.

Rockingham Vase.—9,772 (Swanage).—Your vase, judging from sketch, is Rockingham about 1830-40. The mark on the bottom is a decorator's mark. We cannot identify the mark of your tea service from your reproduction. It is certainly not old Worcester.

Chinese Vase.—9,755 (Canonbury).—As far as we can judge from the rough photographs and tracings sent, your vases are evidently of the Kia King period (1796-1821). They are worth about £12 to £14.

Stone Quern.—9,887 (Whitby).—The quern, of which you send us photograph, is evidently of the period called "Late Celtic," that is of the Iron Age, preceding the arrival of the Romans in Britain (say 100 200 B.C.). It is very similar to many found at the late Celtic settlement, Hunsbury Hill (Northamptonshire), and other places. The first was probably of wood. The holes on the side of the upper stone were for pegs or handles, by which it was turned in the process of grinding corn. It should be of interest for a local museum. The value may be put roughly at between £3 and £4, but it depends on the amount of local interest in Yorkshire antiquities.

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

CONDUCTED BY A. MEREDYTH BURKE

Special Notice

Readers of The Connoisseur who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents

Heraldic Department

1,106 (Paris).—The "'49 Officers" were the officers of Charles the First's Irish Protestant army, to whom, on the Restoration, grants of land and houses were made in satisfaction of the arrears of pay due to them before 5th June, 1649, when the old Royalist army was dissolved. These officers are also sometimes referred to as the "'49 Protestant Officers."

1,112 (London).—Sir Philip Sidney married Frances, the only child of Sir Francis Walsingham, the Elizabethan statesman, but he left no male issue, and his only surviving daughter and heir Frances, who married in 1598-9 Roger, 5th Earl of Rutland, died without issue in August, 1612.

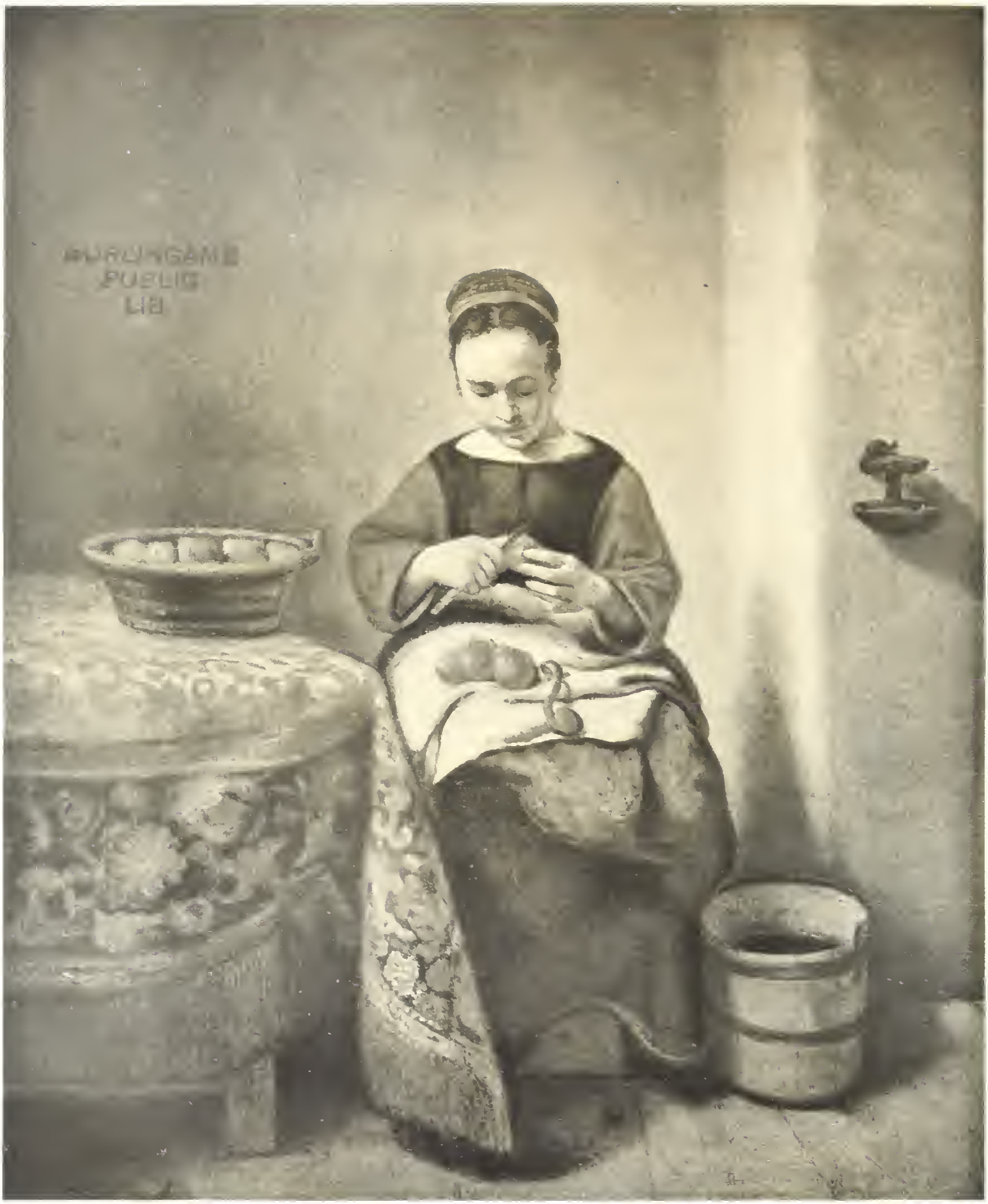
1,118 (Exeter).—The children of Sir Ralph Sadler by Mrs. Barre (whose husband, Matthew Barre, appears to have been living at the time of her marriage as a "widow" to Sir Ralph), were legitimised by Act of Parliament dated 9th December, 1545. Sir Ralph Sadler was born at Hackney, 1507, and died 30th March, 1587. He was buried at Standon, Herts.

1,123 (Dublin).—The baronetcy conferred 11th January, 1664-5, on Sir John Jacob, of Bromley-by-Bow, and Gamlingay, Cambridgeshire, certainly became extinct on the death of his great-great-grandson, the 4th Baronet, Sir Hildebrand Jacob, unmarried, 4th November, 1790. The title, however, was assumed by a distant cousin, Clement Brydges Jacob, who was the eldest son of the Reverend Alexander Jacob, Chaplain to the King (and author of Jacob's *Peerage*), by his wife Mary, daughter of Robert Clement, of Bletchingly, Surrey. The Rev. Alexander Jacob was grandson of Alexander Jacob, of London, Turkey Merchant, who married Elizabeth, sister of James, 1st Duke of Chandos; and great-grandson of Robert Jacob, a younger *brother* of the first baronet. On the death of Clement, 30th March, 1804, the assumption was continued by his only brother Charles, who is supposed to have had no male issue, and since whose death no further claim seems to have been made to the title.

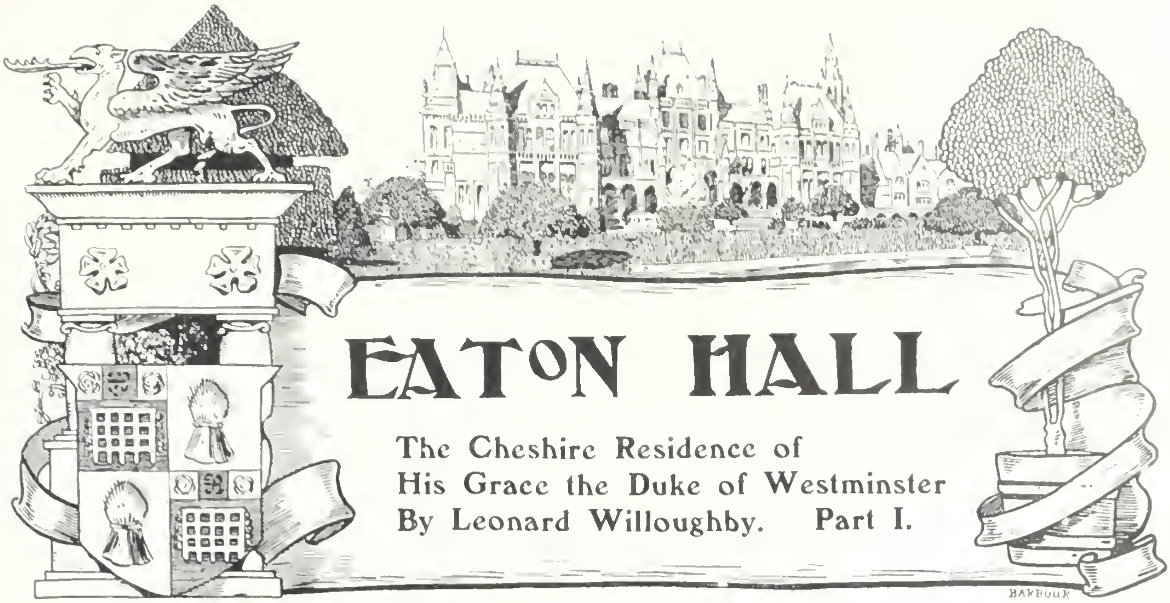
1,128 (Chicago).—There are comparatively few parish registers in Ireland which commence as early as the seventeenth century, and of those that do, fewer still are found outside Dublin. The earliest in that city are those of St. John's Church, commencing in 1619, and which have recently been published.

1,134 (Philadelphia).—The Arms of Sir James Wright, Bt. (Governor of Georgia), so created 1772, were *Sable a chevron engrailed argent between three fleurs-de-lis or on a chief of the last three spearheads erect proper all within a bordure wavy ermine.* He was son of Robert Wright, Chief Justice of South Carolina, who was said to have been of Sedgefield, Co. Durham. The Arms of Wright of Sedgefield were *Sable a chevron engrailed between three fleurs-de-lis argent on a chief of the second as many spearheads gules.* Sir James Alexander Wright, the third baronet, died unmarried in 1837, when the title may have become extinct; but as his uncle, John Izard Wright (who died in 1821), married and left male issue, it is possible the title did not cease until a later period; indeed, if John, son of John Izard Wright, was living in 1861 (as is said), he would have been the fourth baronet, and his brother Alexander, who was apparently living about 1878, is supposed to have succeeded as fifth baronet.

1,137 (Wimbledon).—In Heraldry the *Champaign* is a partition in base by a horizontal line of a third part of the field; it is, however, seldom met with except in some Spanish Coats.



YOUNG GIRL PEELING AN APPLE
BY NICOLAS MAES
FROM THE KANN COLLECTION
By Permission of Messrs. Duveen Brothers



EATON HALL

The Cheshire Residence of His Grace the Duke of Westminster

By Leonard Willoughby. Part I.

WHEN the late Duke of Westminster determined upon the reconstruction of Eaton Hall in 1867, it was to Mr. Waterhouse, R.A., that he intrusted the great task. Whether it was then the intention of the duke to create such a building as Eaton Hall now is, or to spend the enormous sum which eventually was expended upon its lavish interior decoration, I, of course, am quite unable to say. For thirteen years the work unceasingly continued, and during that time considerably over a million sterling was expended upon it—at least, so I am informed—with the result that it is unquestionably one of the most gorgeously fitted up palaces existing in the United Kingdom. The exterior of the house is familiar to most people, for illustrations of it have so frequently appeared in various journals and elsewhere. The state rooms and their contents are also pretty well known, as, thanks to the duke's kindness, the public are admitted on certain days to view them on payment of a nominal sum. The money so derived, and it swells to quite a big amount in the course of a year, goes—every farthing of it—to benefit local charities. The sum collected only shows how popular a visit of inspection to Eaton Hall is, for many thousands of people of many nationalities must pass through its stately corridors and apartments annually.

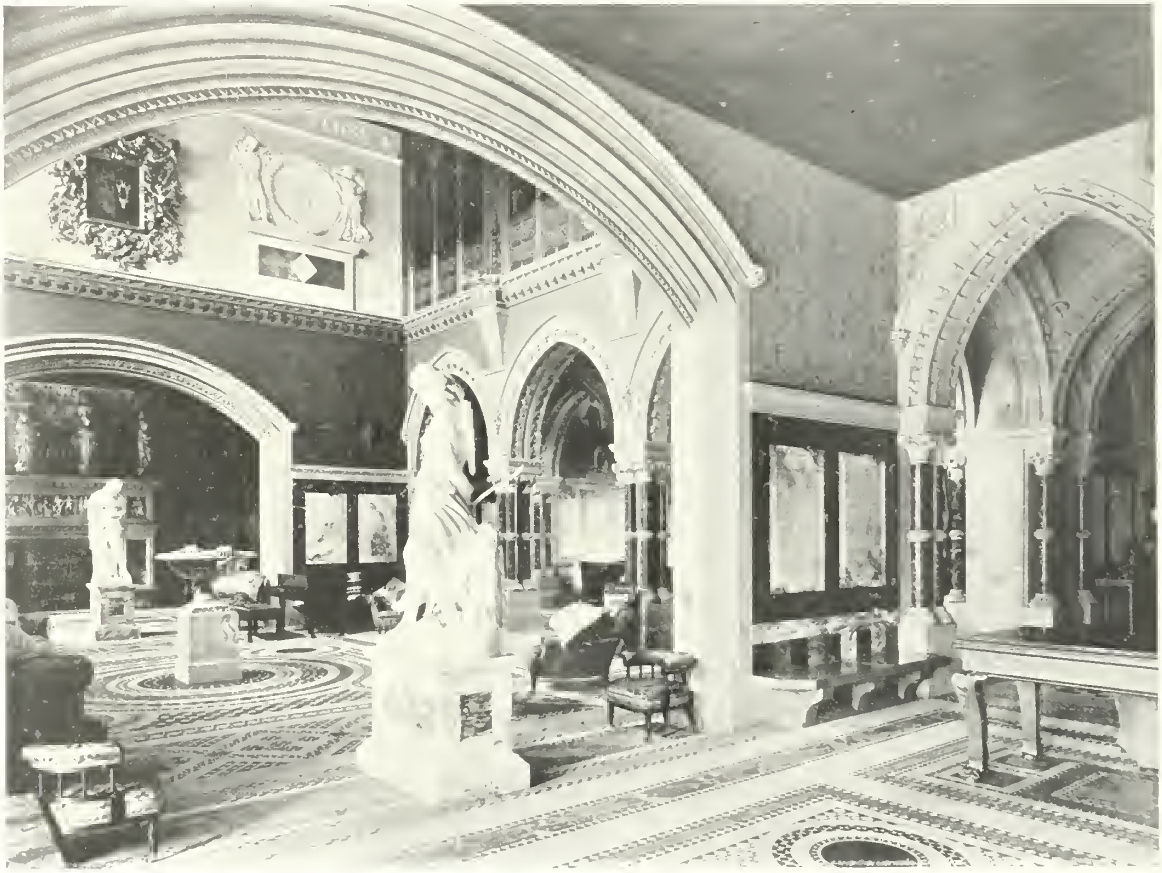
ELIZABETH DUCHESS OF SUTHERLAND BY WATTS, AFTER ROMNEY

As to whether the architectural design of the exterior of Eaton is to everyone's taste, is open to doubt. It is true the appearance is very imposing, on account of its size and massiveness, yet somehow it is a style that does not quite appeal to my fancy, and is more suitable for a public building. It is cold, and wanting in that homely inhabitable look, which is the real charm of our old English country homes. Personally, I greatly prefer the style in which the outbuildings and stables are constructed—red brick with half timbered upper stories, a style so characteristic of Cheshire houses. Had this style been adopted throughout, how very different

BURLINGAME PUBLIC LIB

would Eaton have been in appearance to-day, and how greatly improved.

Internally the decorations are very beautiful, especially so the wonderful marbles which cover the walls and floors of the entrance hall and saloon. The ceilings of the various state rooms are also remarkable, elaborate, and profuse to a degree in gilding, while the beautiful Gobelin and Brussels tapestries and the Chinese silk wall hangings are incomparably beautiful. The chimney-pieces are magnificent, and are chiefly of alabaster, the subjects carved on each being historic or family incidents. The workmanship throughout the house is an example of what work ought to be. It is quite perfect and unsurpassable, especially the woodwork, which is superb.

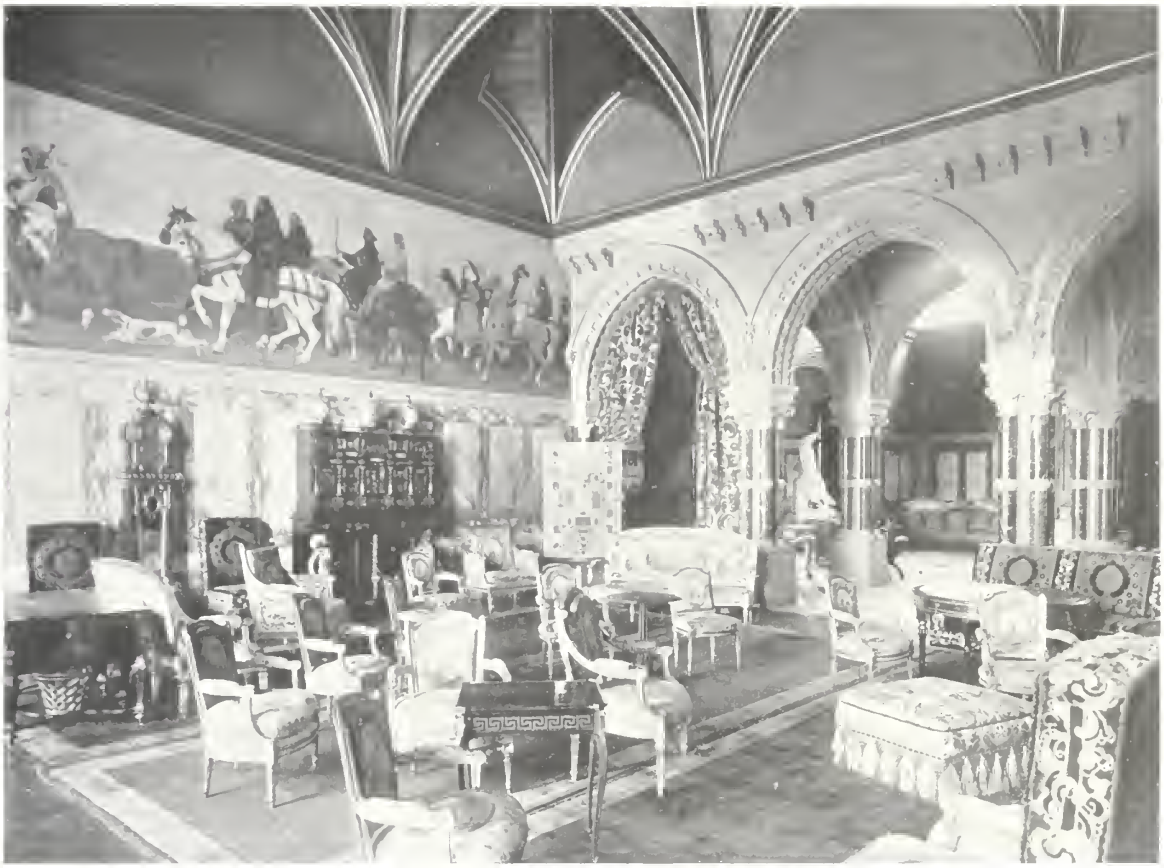


PORTION OF CENTRAL HALL

The furniture also is remarkably fine, especially so that portion of it which is covered in tapestry in the saloon and drawing-room. Then also such objects of art as there are, are well worthy of this great ducal residence. Of pictures there are, comparatively speaking, few, the great bulk of them being at Grosvenor House, Park Lane. It is probable that these look to better advantage in their splendidly lighted gallery at Grosvenor House than they would do in Eaton Hall, for I think the style of decoration of the walls at Eaton does not lend itself to enhance the appearance and effect of the pictures. However, wherever it has been possible to hang one it has been done, and with good effect. This huge building is naturally only used when the duke and duchess are entertaining, for at other times they occupy a small building attached to the larger one, which is out of the question, simply owing to its enormous size.

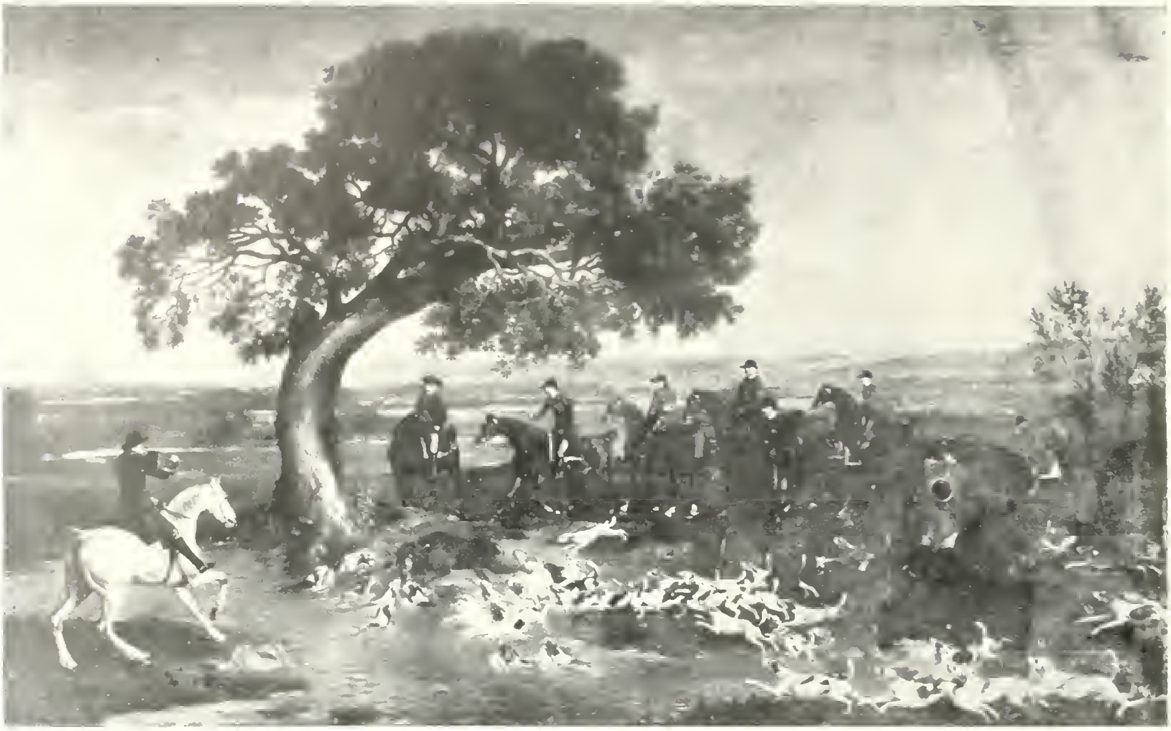
Having so far spoken in general terms of Eaton Hall, I will for a moment say a word as to the various Grosvenors who for many centuries have resided here—though naturally not in the present modern-looking building, but in two previous picturesque-looking halls which stood at Eaton. The Grosvenor family, of which the Duke of Westminster is the representative, though one of the oldest, if not the very oldest, family in the United Kingdom, has only comparatively recently been ennobled, and this some 146 years ago. This, compared with titles which go back to the thirteenth century, is therefore, comparatively speaking, almost modern.

Tracing the family backwards from the present



SALOON AT EATON HALL

duke, the history is briefly this: Hugh Richard Arthur, the present and second holder of the dukedom, is a son of the late Earl Grosvenor, the eldest son of the late and first duke. The present duke married a daughter of Col. Cornwallis West, Lord-Lieutenant of the County of Denbigh. The grandfather of the present duke therefore was Hugh Lupus, first Duke, who was also third Marquis of Westminster, fourth Earl, Viscount and Baron Grosvenor. The first duke was the eldest surviving of four sons of the second Marquis by Elizabeth Mary, daughter of first Duke of Sutherland, K.G., while his younger brother was created Baron Stalbridge. Richard, second Marquis, was the eldest of three brothers, sons of Robert, second Earl, created first Marquis in 1831. Robert, first Marquis, married, in 1794, Eleanor, only daughter of Thomas, first Earl of Wilton. Of their three children the eldest, Richard, inherited his father's Marquisate, while Thomas, the second son, inherited his maternal grandfather's Earldom of Wilton, and Robert, the third son, was created Baron Ebury. Robert, the first Marquis, was the son of Sir Richard Grosvenor, seventh Baronet, elevated to the peerage in 1761 as Baron Grosvenor of Eaton, and in 1784 as Viscount Belgrave and Earl Grosvenor. This, therefore, was the commencement of the ennoblement of the family, a family which had flourished in Normandy a century and a half prior to the Conquest. Sir Richard's father was M.P. for Chester, as was also his grandfather, the third Baronet, who represented the County in Parliament in the reigns of Charles II., James II., and William III. He was also Mayor of the City of Chester in 1685. It will be found in the history of Chester that since the days of the Conqueror's nephew, the Grosvenors have been closely allied with all that concerned that city officially and otherwise. This gentleman married Mary Davis, heiress of Alexander Davis, of Ebury, in Middlesex, by which alliance the Grosvenor family acquired their great London property and consequent wealth. His three sons became successively fourth, fifth, and sixth Baronets, the eldest acting as grand cup-bearer at the Coronation of George II., by presenting to His Majesty the first cup of wine after he had been crowned, and had the cup as his fee. The second Baronet was High Sheriff of County Chester in 1644, at which time he raised the *posse comitatus* to oppose the Parliamentarians



THE GROSVENOR HUNT BY STUBBS

commanded by Ferdinand, Lord Fairfax. He continued firm in his loyalty during the whole of the Civil Wars, whereby he suffered considerably, having had his landed property sequestered. Sir Richard, the first Baronet, was so created in 1621, he having previously been knighted. He also was, like his son, High Sheriff for the County of Chester in the twenty-second year of James I. He was also Mayor of the city and one of the Knights of the shire in 1625. Son had succeeded son in the possession of Eaton back to the year 1454, when Raufe Le Grosvenor, Lord of Hume, married Joan, only daughter and heiress of John Eton, of Eton (now spelt Eaton). It was through this alliance that Eaton came to the Grosvenor family. This Raufe Le Grosvenor was the second of four sons of Sir Thomas Le Grosvenor, Lord of Hume. The eldest son Robert had six daughters, but no son; Raufe had three sons and one daughter: Thomas became ancestor of the Grosvenors of Hungorsheath, Co. Stafford; while Rodolphus became ancestor of Grosvenor of Busbury, Co. Stafford, and Sutton Coldfield, Co. Warwick. Sir Thomas, the father of these four sons, was himself son of Sir Robert Le Grosvenor, the defendant in the celebrated Scrope and Grosvenor controversy, of which I shall have something to say anon. Prior to Sir Robert there was his father Raufe, who was son of Sir Robert, Escheator of Chester, and this gentleman was sixth in descent from Gilbert Le Grosvenor, nephew of Hugh Lupus, Earl of Chester. Thus have the family descended from father to son, the estates descending in the same way, and in four instances from brother to brother.

Three times have the eldest sons predeceased their fathers, and so the estates and titles devolved on the grandsons. The first of the family who received the honour of knighthood was in 1334, some 573 years back, while the first baronet was created 286 years ago, and, as I stated previously, the first peerage has now been conferred 146 years; but since then the various stages in the elevation from baron to duke have been extraordinarily rapid. Twenty-three years after the first peerage was conferred in 1761, a viscounty and earldom were granted. Then again, in 1831, or forty-seven years after the first earldom, the marquisate was added, while thirty-three years later the dukedom was created. During the 800 and odd years which have elapsed since Hugh Lupus—the Conqueror's nephew—lived, there have been some thirty-three generations, of which the present duke is the thirty-third.

There has been no mixing up of the female line with the succession: no taking of the name by persons outside the family through marriage with the Grosvenors; but only strictly through the male line proper has it come down, a descent which is to a certain extent rare, unfortunately, in this way in some of our very old families. I may add that the present duke has a son and heir, who is now, of course, known as Earl Grosvenor. The late Earl Grosvenor, father of the present duke, predeceased his father, and so never came into the dukedom, and his widow married in 1880 the Rt. Hon. George Wyndham. This, then, is the simple and straightforward descent of a family who took their name from the official position held by Gilbert the Conqueror's nephew, as de Gros Veneur, from the Norman days to the twentieth century.

In writing my description of Eaton, I have to acknowledge my indebtedness to Dr. Rupert Morris, Vicar of St. Gabriel's, Warwick Square, Hon. Canon of St. David's, and Chaplain to the late Duke of Westminster, K.G., for perusing his excellent *Guide to Eaton Hall*. As Chaplain this gentleman had so many facilities for collecting the interesting facts contained in his book, that it is not to be wondered at that a visit to Eaton Hall to inspect the treasures is not complete without this valuable "guide" as a companion. Copies are purchaseable at the estate office, where tickets to view the hall are obtained, and the modest 6d. charged for this goes to swell that excellent fund which is devoted entirely to the good cause of charity.

Eaton Hall is about four miles distant from picturesque Chester, though the entrance gates to the park are at the very threshold of the city. The river Dee divides the city from the entrance, and is crossed just here by the Grosvenor bridge, erected by the late duke, and opened by Queen Victoria in 1832. This river winds its way round past Eaton, and continues its course in front of the house, adding a delightful touch to a panorama, conspicuous in which is the familiar landmark of Beeston Hill, the property of Lord Tollemache. The main front of Eaton Hall faces west, and the Belgrave Drive, which approaches it, is flanked by a very fine avenue. The gardens immediately around the house are entered through the "golden gates," admitting to the quadrangle formed by the building and chapel. These magnificent and very large old gates have existed since [illegible], and were in front of the original house.

Immediately on passing through these gates we are faced by the colossal bronze statue of Hugh Lupus, the Conqueror's nephew, from which the family descend. It stands on great blocks of granite in the centre of a large stone basin. The statue is by Watts, and represents Hugh Lupus riding with a falcon, which he is about to cast off. His nickname appears to have been Hugh Vras—Hugh the Fat—by the Welsh people, by whom he was not by any means loved. He is represented as being a very large unwieldy man, bestriding an enormous Flemish horse, with a neck and loins such as I, and I should imagine no one else, have ever seen in real life. But Dr. Morris tells us it was not the artist's intention to depict a real man on a real horse, but rather to give the impression of a rough age and rude vigour of character. The whole statue weighs 7½ tons, the horse weighing 4 tons, the head alone being 15 cwt. and the tail 6½ cwt., but the whole effect of this bold scheme is very effective. It is directly in front of the principal entrance, but it is only on rare occasions that this entrance is used. The one chiefly in use is to the north of this, beyond the chapel. Here a courtyard formed by the house and stables is entered through an archway from a covered-in coach-house yard—the coach-house itself being faced by the riding-school and some hunters' boxes. A

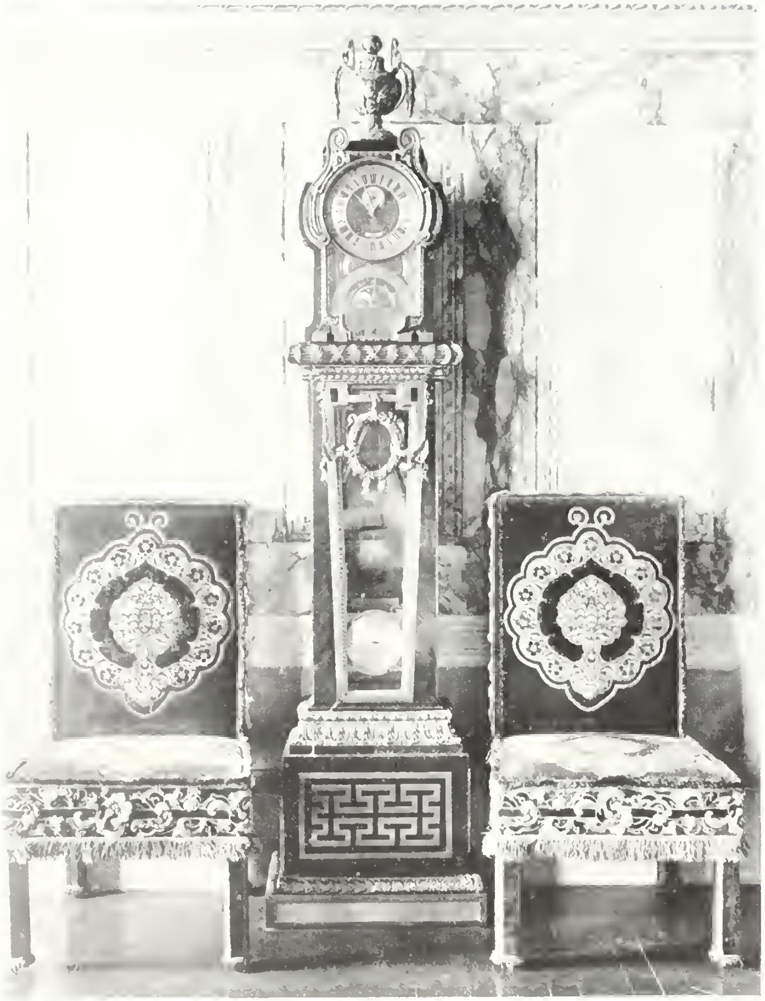
THE CHESHIRE HUNT BY T. FERNELEY

curious approach altogether. In the centre of the paved courtyard is the equestrian group in bronze by Sir J. E. Boehm, representing a magnificent specimen of the entire horse, rearing up and held by a groom. It is effective and well executed, showing the artist's perfect knowledge of the anatomy and graceful and lifelike movement of a horse.

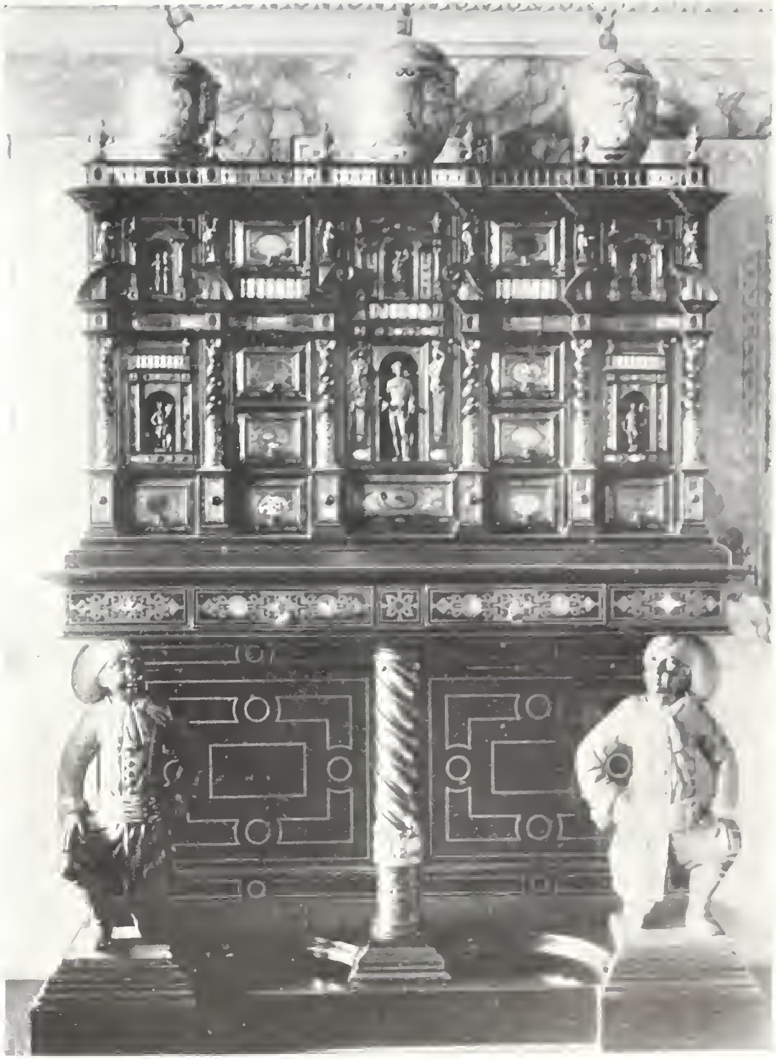
HENRIETTA COUNTESS OF GROSVENOR BY GAINSBOROUGH

Within the doors, a passage leads off to the left, and down this we will proceed in a moment. Facing us as we enter is what appears to be a short passage, but is in reality a portion of the east end of the chapel, which is curtained off. This beautiful chapel, with its enormous clock tower, wherein are hung twenty-eight bells, which play a carillon of thirty-one tunes, is a most interesting portion of the house. It contains an ante-chapel, nave, and chancel, with a western apse. There is a groined roof of stone to the nave; the nave and choir benches are beautifully carved in walnut, the dwarf screen to the choir being of alabaster, divided into square panels with pierced foliage. The reredos and font are of alabaster, and there is much stained glass in the windows, representing, with the mosaics, Paradise, The Nativity, The Crucifixion, The Ascension, Pentecost, Judgement. The pavement of the chancel is "Opus Alexandrinum," and the exquisitely worked recumbent figure of the first

MARES AND FOALS BY STUBBS

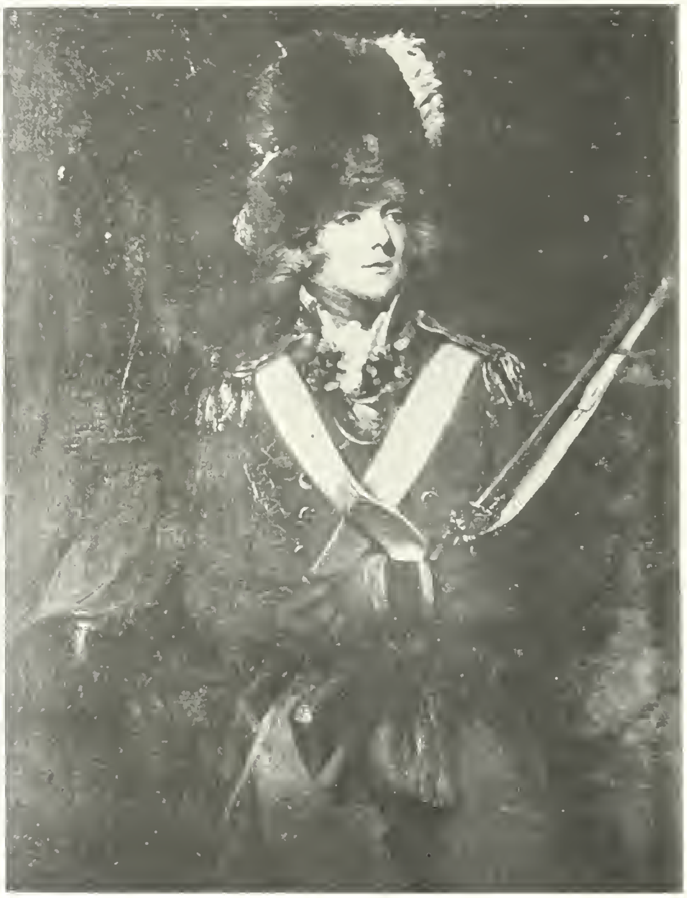


EMPIRE CLOCK AND CHAIRS EMBROIDERED WITH VENETIAN APPLIQUE



CABINET VENETIAN WORK

duchess, by Sir J. E. Boehm, is said to be an excellent likeness.



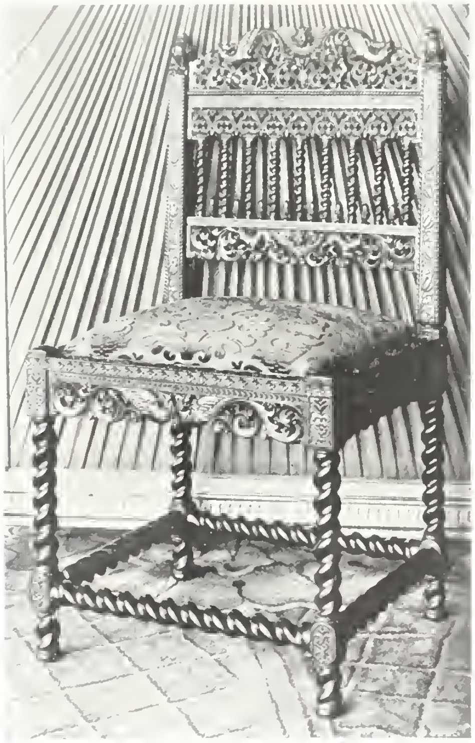
GENERAL THOMAS GROSVENOR BY HOPPNER

Leaving the chapel, the passage leads down to the main building, and some little way down turns on the right into the great corridor, which runs the entire length of the great building. Leaving this for the moment, and continuing straight on through glass doors, the duke's private portion of the building is entered. As this part of the house is private, I will not attempt to describe it, but only mention two pictures which hang in the private dining-room. These are interesting, and especially to sportsmen, as showing portraits of various prominent members of the Grosvenor Hunt and the Cheshire Hunt. The former, by Stubbs, is dated 1762, and depicts a stag-hunt, the stag at bay in a small stream, while the pack apparently are rushing in. Surrounding them are the members of the hunt and the servants in green coats, with enormous French horns round their bodies. The horses are drawn in the usual stiff style of the period, very much on the leggy side, and are altogether very quaint. In the distance is the well-known landmark Beeston Hill, while among the figures mounted are Lord Grosvenor, Mr. Thomas Grosvenor, and Sir Roger Mostyn. Facing this very delightful old picture is the large one of the Cheshire Hunt, painted some 65 years later by T. Ferneley. It represents the pack well together in full cry, and the following well-known followers. On the left, nearest to the hounds, is the Earl of Wilton on "Windmill," Lord C. Manners on "Featherlegs," Hon. R. Grosvenor on "Kingfisher," General Grosvenor on "Columbus." Then comes Rev. R. Grosvenor, Lord R. Manners looking through his eyeglass at the end of his stock on "Benefit," and Thomas Goosey, huntsman, on "Florin." The picture from every point of view is charming: there is life and movement in the hounds and horses, while the portraits are, I believe, excellent. This was painted in 1827.

There are other interesting pictures of sport and horses in this portion of the building, but I must reluctantly pass them by, and begin with the Hoppner of General Grosvenor, which faces the long corridor of the main building. This very good-looking soldier is in his picturesque uniform, and is shown carrying a military rifle over his arm—a somewhat unusual thing for an officer of his day to do. His scarlet coat, white cross-belts, gold epaulets, buckskin breeches, leather gloves, blue cuffs edged with gold lace, and busby, make a very striking picture. Born in 1764, he became Colonel of the 65th Regiment, and subsequently was made a Field-Marshal. He died in 1851.

Along the corridor, which is lined with many glass cupboards containing rare specimens of china and pottery, there are many beautiful cabinets, tables, and chairs, the latter principally of carved ebony made in Ceylon for the Portuguese. These came from the sale of Horace Walpole's effects at Strawberry Hill. Some way down the corridor, and facing the entrance passage to the smoking and billiard rooms, is a large full-length painting of a lady, by Bronzino, 1511-1580. The inscription in Italian tells us that Dianora Salviati, wife of Bartolomeo Frescobaldi, was the mother of fifty-two children—three at a birth! This picture was bought by the first duke from one of this lady's heirs. But the story as to her motherhood is true. The smoking-room and billiard-room, comfortable, though by no means large rooms, open one from the other, and contain several works by Stubbs. These rooms face the front approach, having the chapel on the right, and the statue in front of the golden gates on the left front. There is no necessity to enter into a detailed description of either room.

Nearly opposite to the entrance to the smoking-room is the dining room, which measures 45 ft. by 36 ft. This fine room has its walls coloured in a rich warm red, and harmonises well with the panelling, which is in walnut. The pattern on the red shows the portcullis badge (for Westminster) and the wheatsheaf (for Grosvenor). The fine chimney piece was brought from a Genoese palace. The pictures either side of the fireplace are one by Snyders of a *Lion Hunt*, and one of a *Bear Hunt* by Rubens. The most striking picture, however, is the one of the present duchess, which hangs over the fireplace, and is in a good light. Another picture here is of the first duke, presented by friends in and about Chester. This is by Millais. The curtains over the windows which overlook the sloping grounds down to the river and the country far away beyond, consist of two hundred yards of Utrecht velvet, the fringe on the bottom alone weighing one cwt. The velvets, both in the dining room and library, and the covering to the chairs here and in the ante dining-room, were from the looms in Bethnal Green, though it was supposed at one time that such fabrics could only be produced in France. The ante dining-room, a charming room which adjoins, contains the pictures on panels of the Grosvenors, as well as some by Millais of Sibell Countess Grosvenor, daughter of the Earl of Scarbrough; Elizabeth Marchioness of Ormonde and Beatrice Lady Chesham. There is also the large picture of the Grosvenor family by Leslie, R.A., 1833, comprising the three generations. The chairs are of pearwood, and the ottomans covered in Genoese embroidery, while the window shutters are decorated to represent the wild flowers that grow round Eaton Hall. Passing through this, the saloon is entered, but this I hope to describe, as well as the ante drawing room, drawing-room, library, hall, and state rooms, in next month's issue. All that I can now do is to give illustrations of a fine Venetian cabinet, an Empire clock, and some large chairs in appliqué work, some of the beautiful pieces of furniture in this extraordinary apartment, which, together with the hall, divided only by pillars of "Vert de Mer," measures 76 ft. by 32 ft.



INDO-PORTUGUESE CHAIR ONE OF A SET PURCHASED AT £100 EACH CHAIR

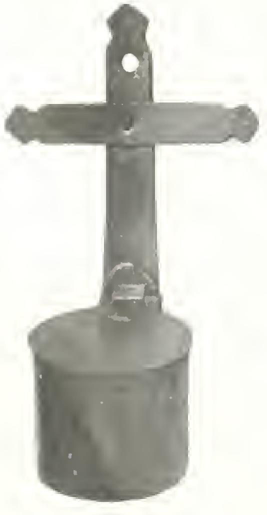
On a Collection of Flemish Domestic Benitiers
By Alfred E. Knight

In an age of collectors and collecting, when every corner of the earth is being industriously searched for antiquities and objets d'art of whatever kind, it is surprising that so little notice has been taken of benitiers. Yet of things artistic, having both the charm of age and old-world religious association, what objects could be found more deserving of the collector's attention? Occasionally one meets with a stray specimen in a private museum —stowed away, of course, on the dustiest shelf and in the darkest corner—but so rarely has this been our experience that we are almost inclined to think that the collection here in part figured and described is unique of its kind in England.

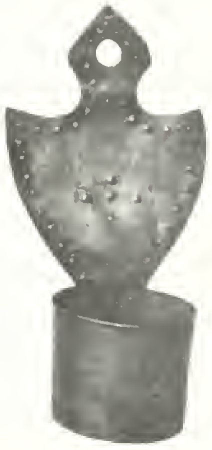
The owner, Major R. H. C. Tufnell, is a collector of many years' standing, not of benitiers merely, but of old arms and pewter, and, above all, of Indian coins. On one branch of Indian numismatics he is, indeed, a recognised authority; his works on the coinage of South India, carried out under the auspices of the Madras and Mysore Government, being well known, and said to be fairly exhaustive. The benitiers contained in his collection were all found in Flanders, to which interesting country he has paid many visits, and it comprises examples of all periods in wood, bone, pewter, copper, brass, silver, stone, plaster, delft, and porcelain.

Flanders is, perhaps, the most priest-ridden country on the face of the earth; but if any collector of antiquities is in search of benitiers, he will find it a most happy hunting-ground, the few difficulties to be encountered giving zest to the search. Italy may be known to connoisseurs for its crucifixes, Spain for its reliquaries, France for its rosaries; but for benitiers—especially of the domestic type—Flanders will safely bear the palm.

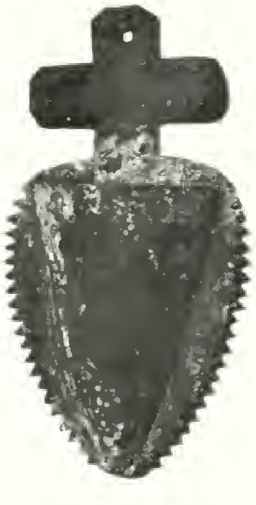
Most of the specimens in Major Tufnell's collection were obtained from the houses of the poorer



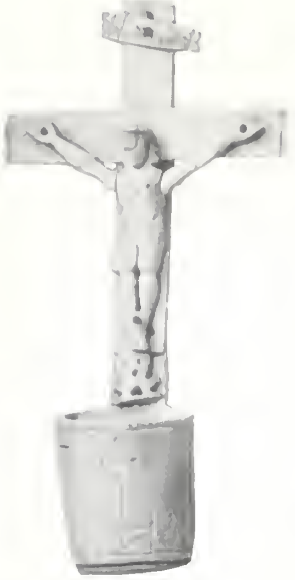
No. I.—BRASS



No. II.—BRASS



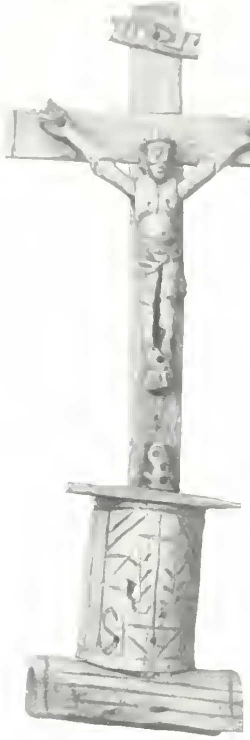
No. III.—COPPER



No. IV.—BONE

classes in the Western provinces of the country, or from small village churches; while a few of the more intrinsically valuable came from the private chapels of the wealthier Flamands.

Precious to the simple-minded Flamand is his benitier, be it only of pewter or the homeliest delft: still more precious is the dirty and insanitary liquid in its shallow well—the Holy Water blessed by the priest. With this the happy father may perform the rite of baptism over his own children, and wage victorious warfare with the powers of evil that beset his dwelling. The folk-lore of the people abounds with instances of its wonderful efficacy; the following will serve for illustration.



No. V.—BONE

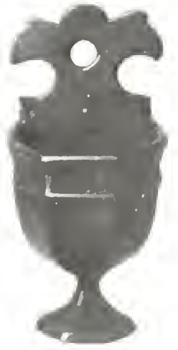
A poor man who possessed not even a straw mattress on which to lay his children, found, one winter's night, a truss of straw. Wild with joy, he took it home; but scarcely had he laid it on the ground than the truss stood up on one end and began to dance. It was bewitched. Fortunately, the man's wife had that morning replenished their benitier with Holy Water, and she was quite equal to the occasion. Sprinkling some of the water on the truss and uttering a suitable adjuration, the truss disappeared, making a great noise as it vanished up the chimney.

Among the earliest benitiers in the collection are Nos. i. and ii., very simple forms in brass, with wells to hold the Holy Water shaped like the "dippers" used by water-colour painters of to-day. Especially interesting is the second of these, in which the early type of cross is formed by five points in upright row, impressed from the back, appearing round the heart shaped specimen figured as No. iii., which is of copper. These three specimens may all belong to the fifteenth century, though not improbably they are of a still earlier date: certainly they are not later.

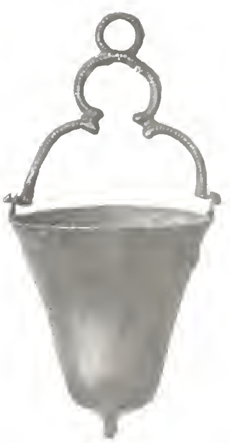
A scarcer if not quite so early an example is No. iv., which is of bone. Bone benitiers are among the rarest of all, and the one here figured is in very fine condition. The disposition of the feet of the Christ, which are placed one over the other and pierced by a single nail, is noteworthy, and may be some indication of the period to which it belongs, but the cross itself is almost certainly of a later date. No. v., also of bone, shows the same placing of the feet, and is of the same character. It is inserted only for comparison, however, as it is a crucifix merely—the kind not infrequently hung above benitiers which do not themselves bear the image of the cross, *e.g.* Nos. vi. and vii., which are of metal.

The early carved wood benitiers are hardly less rare than those of bone, and, owing to the more perishable nature of the material, very early ones are almost unknown. The example No. viii., which is of oak, belongs to this category. The well is curiously similar in form and ornamentation to the bowls of the carved wood cups made to this day in Switzerland, but the piece is of undoubted antiquity. The rest of the carving has a most primitive appearance; the feet are crossed and the head is almost erect, as in the very early figures of Christ.

Nos. ix. to xiii., inclusive, are typical of a large and remarkable series. All are of pewter, and they mostly bear the hall-mark of the rose,



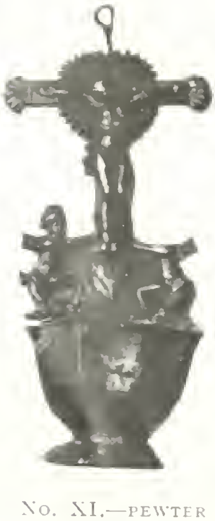
No. VI.—METAL



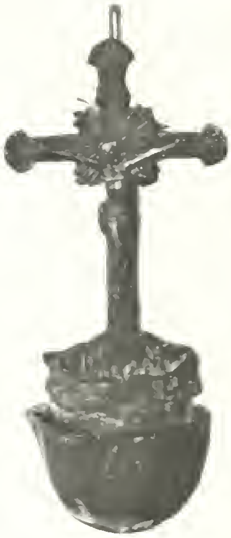
No. VII.—METAL

or rose and crown ; of which latter type two specimens were figured in the second volume of this magazine. The evolution—or, rather, devolution—of the symbolic figures occurring at the foot of the Cross in each example is extremely curious, and in some ways instructive. Looking only at No. ix., one might speculate for a long time on the meaning of the apparently bent rods issuing from nothing definite and, though inclining towards each other, stopping short in a blob of pewter, which might be merely accidental. Various and somewhat fantastic theories have at times been woven round this quaint design, but No. x. or xi. at once solves the mystery. The rods are two arms—the left and right respectively of two cherubs—and the blob of pewter represents the sacred heart grasped in their hands, a representation quite common in the Flemish Church. It may be noted that the wing of one cherub can still be seen to the left in No. xi., and there are traces of them also on other specimens in the collection not figured here. No. ix., however, should be specially studied, as it offers the quaintest variation of this emblematic base in the whole collection, and, moreover, shows the flames issuing from the centre of the heart. Above it is the image of the Virgin with Child enthroned on clouds.

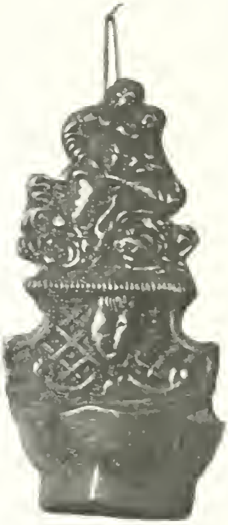
Other pewter examples are Nos. xii. and xiii. The cup-like well of the former has a cover of the same metal working on a zinc wire hinge. The embossed group above is presumably the Virgin and Child, but the Virgin's head is missing. The Child is triple-crowned, and bears in His left hand what appears to be the orb of the world. Both are clad in rich vestments, the embroidery of which is represented in high and sharp relief. The latter is noteworthy as bearing below the bound and thorn-crowned Christ the legend "E.C. HOMO," and is without hall-mark.



No. XI.—PEWTER



No. X.—PEWTER

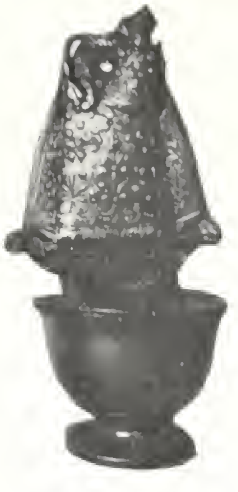


No. IX.—PEWTER

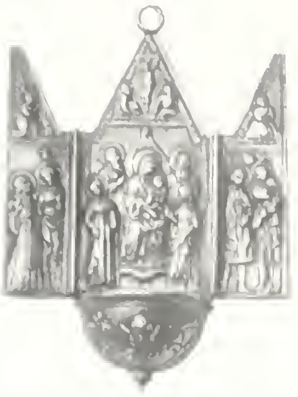
No. VIII.—OAK

In No. xiv. we have a silver-gilt triptych, procured in the neighbourhood of Bruges. The central plaque shows the Virgin and Child enthroned, with Saints attendant, while the apex contains a minute representation of the Crucifixion. The two wings of the triptych contain figures of Saints, with Angels worshipping above. The work is very choice, and probably of the early seventeenth century. Curiously enough, the collection also contains a benitier without wings, which exactly corresponds with the centre plaque of this, and, from close examination, would seem to have been cast from the same mould, but an amethyst has been set in the front of the bowl where the Angel's head and wings are here represented. This was obtained at Antwerp, and, what is equally curious, both bear entirely different hall-marks. Specimens of this type are extremely rare.

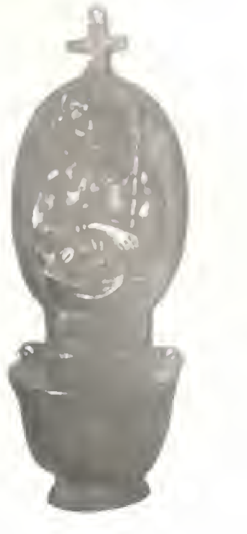
Benitiers of delft and porcelain offer by far the greatest and quaintest variety, and of these there are some thirty or forty in Major Tufnell's collection : a few of them are here figured. An early form is No. xv. The blue glaze in this specimen has run into the gray, the colouration recalling that on eighteenth-century Lambeth delft apothecaries' jars. The triangle in the centre, symbolizing the Trinity, bears a curious device, the meaning of which we



No. XII.—PEWTER



No. XIV.—SILVER-GILT

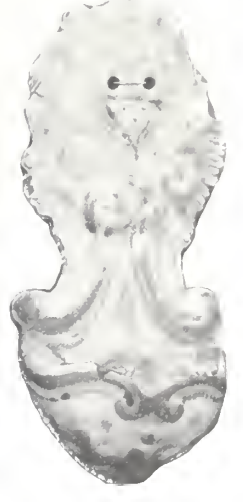


No. XIII.—PEWTER

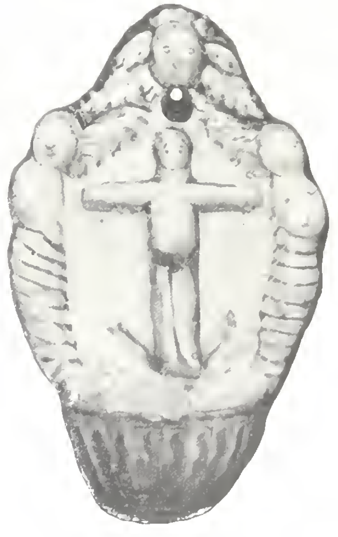
have been unable to ascertain, though it may not improbably be a corrupted abbreviation of the Hebrew name Jehovah, יהוה, so often found in this connection. The quaint forms of the Virgin and Christ and the Angelic attendants on many of these are of extreme interest, but to illustrate even a small percentage of them would take up far more room than we have at our disposal. We may notice No. xvi., however, which represents a benitier of very early type. Here the figure of the Christ is, by means of lines diverging from the base, transformed into an anchor, the drops of blood from the pierced hands doubtless being intended to represent the anchor's chain—a touchingly quaint conception in which the old Flemish artist, in the true spirit of mediæval symbolism, combines the anchor of his hope with the Crucifixion of his Lord.

And now if one glances at No. xvii., and contrasts its aggressive modernness with the art of the dead past, one may well feel ashamed. The cheap-looking white glaze, disfigured by the gilt and red lines introduced to emphasize the foliate pattern, the tawdry colouring of the oval plaque, in fact, the *tout ensemble*, "damn the base copy of the modern day"; yet this example marks a type, and degeneracy in Christian art of necessity goes hand in hand with decay of faith and religious earnestness.

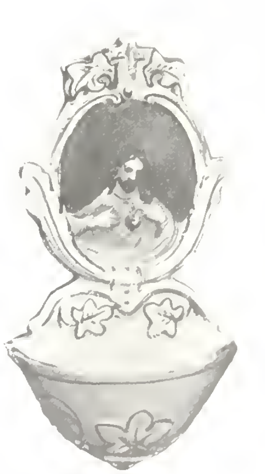
The composite forms of many modern benitiers are not as a rule artistically pleasing. One specimen, not here figured, has a well of semi-translucent stone and a support of brass, a design which could hardly help lacking unity. The parts are joined by a rivet, and the clumsiness of the fastenings suggest late and degenerate work, though the figure of the Christ, which is distinct from the Cross, is doubtless of some antiquity. In another the well is of porcelain and the back of alabaster, but the oval plaque is merely



No. XV.—DELFT

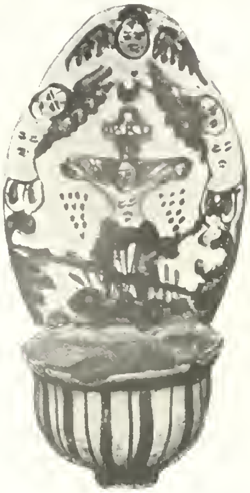


No. XVI.—DELFT



No. XVII.—PORCELAIN

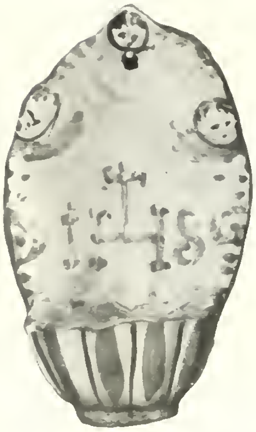
plaster-of-Paris, and the studs are brass: while a third, with porcelain well, has an oval plaque of some



No. XVIII.—PORCELAIN

dark composition on a wood foundation. Nos. xviii., xix., and xx. are other examples of porcelain benitiers.

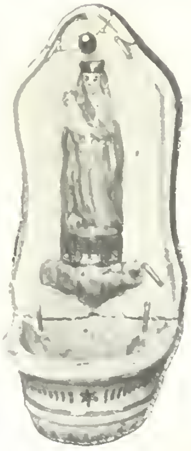
Thus far we have spoken only of a few specimens in the collection which are purely for domestic use, the kind one sees hanging on the cottage walls of devout Flamands; but in addition to these there is another type exclusively of brass, copper, or pewter, which are suspended from any convenient point, of which Nos. vi. and vii. are examples. Needless to say, they serve the same purpose as those already alluded to, and are of equal interest. Many early



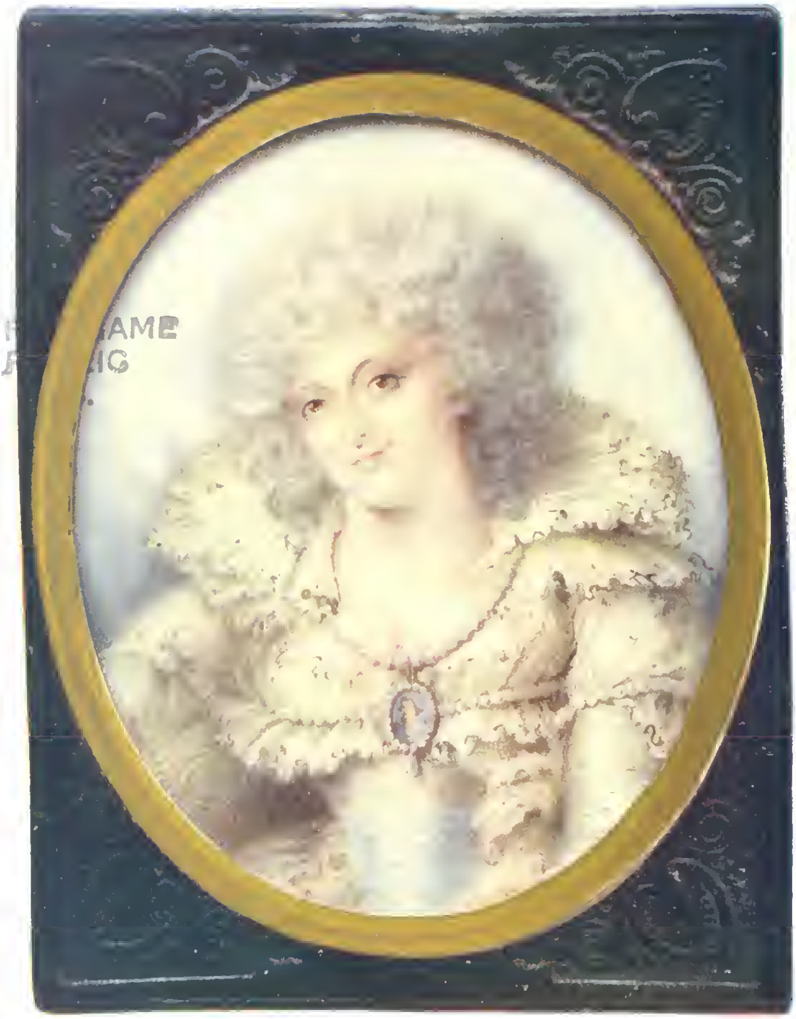
No. XIX.—PORCELAIN

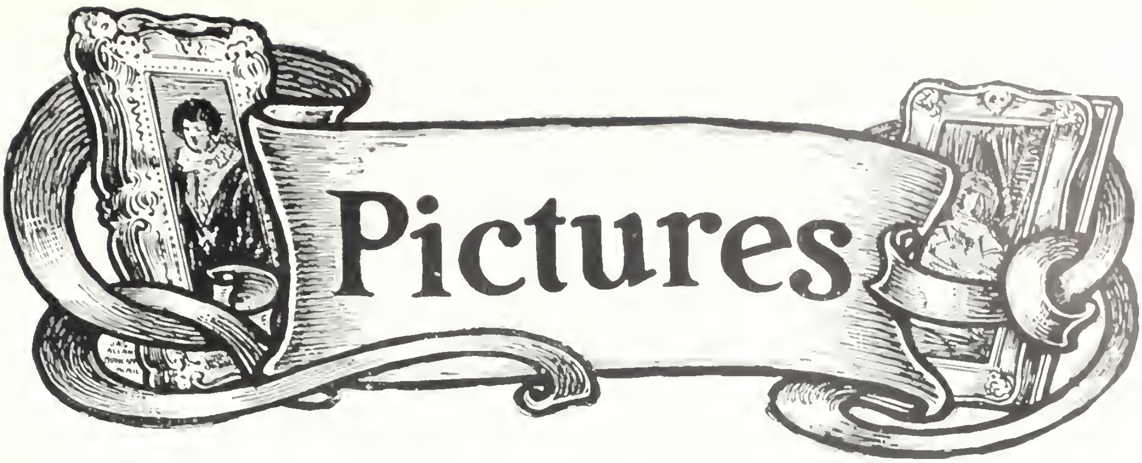
and graceful forms of these occur, though they do not offer the same variety of form or decoration as those to which we have alluded.

The evolution of Christian art which may be traced in these objects, as in so many other objets d'art, is profoundly interesting, and deserves to be more widely studied. We have lately seen some silver crucifixes in Messrs. Spink & Son's Galleries, belonging to different periods, in which the changing ideas on one of the subjects here referred to may be traced step by step in a most instructive manner.



No. XX.—PORCELAIN





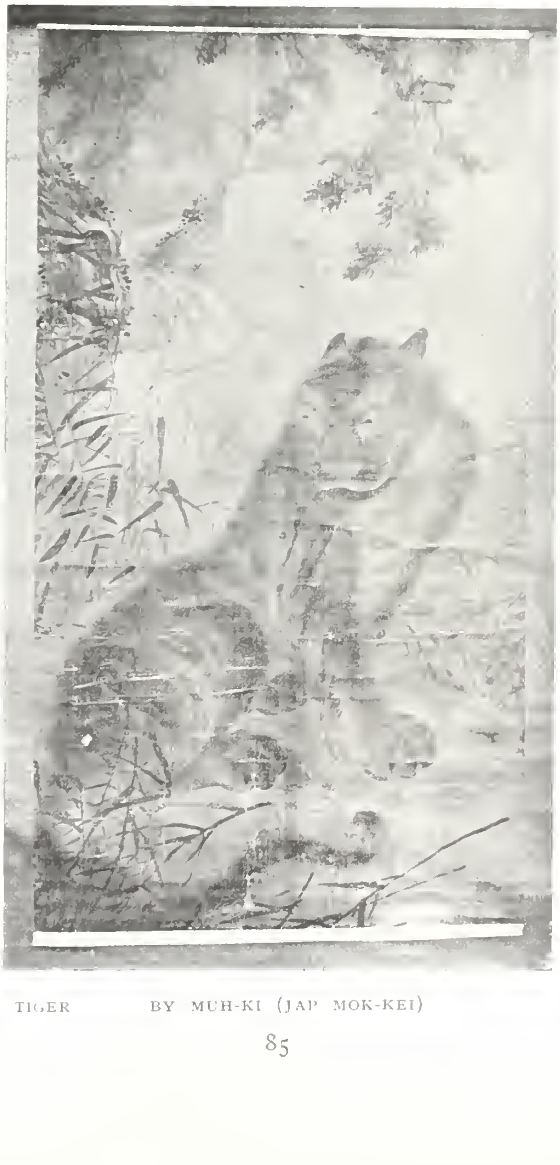
Pictures

Mr. Arthur Morrison's Collection of Chinese and Japanese Paintings

Part I.

By Stewart Dick

The paintings of the far East are little known in the West, even among those who are lovers of art. Such knowledge as most Europeans possess regarding the pictorial arts of Japan is based chiefly on the study of its later developments in the colour prints, which, a few years ago, came to us as such a revelation of decorative beauty and charm. The products of a despised art, the art of the common people, these prints were little valued in Japan, and so were exported in large numbers to exercise a far-reaching influence on European schools of design. But it has been far otherwise with the art of painting. The most aristocratic of all the arts, its products have always been highly valued in Japan. Its greatest treasures, stored in the old Buddhist temples, and the collections of the Daimios, are rarely seen by the traveller, and more rarely still ever come into the market. Such paintings as do are naturally of the more recent schools, and the old masters, who are in Japan looked upon with the same veneration as we accord to the great masters of European art, are, for the most part, represented only by more or less ingenious forgeries.



TIGER BY MUH-KI (JAP MOK-KEI)

During the fifty years which have elapsed since Japan began to relax her policy of isolation, comparatively few of her finest paintings have ever reached this country. The British Museum possesses a fine though mixed collection; the rest are distributed among a few private collections.

But besides the mere rarity of the paintings there are other difficulties in the path of the student and the collector. Chinese and Japanese pictorial art differs widely both in point of view and in manner of expression from the works of our European schools, and for this reason is often, even by the cultured amateur, unappreciated and misunderstood. Also the text-books dealing with the subject, by those who have had exceptional opportunities of studying the finest examples, are too often written from an alien and unsympathetic standpoint, their writers not having learnt the language of the art they criticise. For rare as are the old Japanese paintings, the European critic who understands and fully appreciates their merits is rarer still.

Perhaps the most distinctive feature of Mr. Arthur Morrison's collection is, not its extent and completeness, astonishing though that is, or the many rarities which it contains, some of them almost unknown even in Japan, but the fact that it has been brought together with a unique knowledge and understanding of the principles of Japanese and Chinese art; that the keenest critical insight has rejected everything of doubtful authenticity, so that it includes nothing but what is worthy of its place.

THE THREE RELIGIONS BY WANG-LU-KUNG

For the pitfalls that surround the unwary collector are many and obscure. In the case of most of the better known artists the forgeries largely outnumber the genuine examples, and few collections really contain the treasures indicated by their catalogues. The signature on a painting of itself is little guide, for to render that in such a way as to satisfy the European eye is the easiest task of the forger. Then many a genuine painting is unsigned. Others again, originally left unsigned, have had the signature added subsequently by another hand, often in perfectly good faith, so that a forged signature does not necessarily mean a forged picture. The certificates also, by well-known artists and critics, so often found in the box containing a valuable painting, are themselves frequently forgeries: or, again, a genuine certificate may be used not to substantiate the original, which probably needs no such guarantee, but to bolster up a forgery.

The only true test, in fact, is to judge the painting by the work alone. In China and Japan painting was originally regarded as a "branch of calligraphy." With Indian ink, on silk or absorbent paper, the artist worked with a full brush. Each stroke was indelible, there could be no alteration or modification, but with a bold and firm hand he set down his thought once and for all with inimitable directness and force. Chiaroscuro was only suggested: colour, when used, applied in flat washes. Line, flowing and swelling and marvellously expressive, was the chief means by which he expressed himself. Thus, even more than in Western art, for the means of expression are so much more simplified and direct, the hand of the artist may be recognised in his technique. To the eye of the expert a Tanyu or a Naonobu is "signed all over," but to attain to this knowledge is required not only insight and sympathy of the highest degree, but years of patient study.

For the forger is often marvellously dexterous, and in his methods spares no pains. A valuable painting will be covered with a thin sheet of transparent oiled paper, which is waterproof; on this again is laid the sheet of thin silk, also almost transparent, and then, with the original visible underneath, the forger duplicates it stroke for stroke. It is only an indescribable quality in the line that distinguishes the work of the master from the copy, the one alive and full of a subtle beauty, the other lacking just the touch of inspiration that gives life.

To deal thoroughly with such a collection as Mr. Morrison's would be to trace the history of art in Japan from the immigration of the Buddhist priests from Korea in the sixth century down to the present day, but in this short article it is only possible to treat briefly of its salient features and to repreduce a few characteristic examples.

The older art of China was the fountain head of Japanese art. Not only did it there receive its birth, but its growth was stimulated by successive waves of

Chinese influence. It will be well, therefore, to deal first with the examples of the art of the parent country.

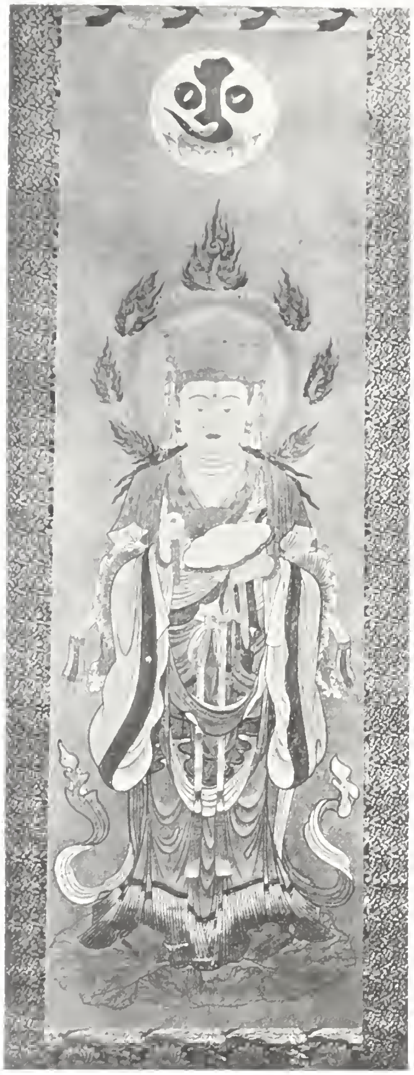
But though the parallel schools of China and Japan are so closely linked together, there is still visible a distinct national quality in each. A Japanese writer of the eighteenth century modestly and poetically expresses this difference in the phrase that "our painting is the flower, that of China is the fruit in its maturity," and though this hardly does justice to the power and dignity of the greatest Japanese works, yet it hits off well the distinctive qualities of the two styles. The Chinese work possesses more sobriety than the Japanese; it is marked by a steady seriousness, which pervades even its lighter and more delicate manifestations. The Japanese spirit seems more spontaneous, more volatile, and sometimes runs riot in a wealth of gay and irresponsible fancy.

Chinese paintings, especially of the older schools, are even more rare in European collections than Japanese paintings: almost the only known specimens being those treasured in the temples and private collections of Japan. No one knows what wealth of art, despite the wanton and barbarous destruction of the summer palace of Pekin, may yet lie hidden in China; but this has hitherto not been revealed to European eyes.

Of the many examples in the collection, first of all is a fine painting by Ching So Wang, an artist of the Tang dynasty (A.D. 618-906). The subject is the favourite one of an angry storm-dragon bursting out from a thundercloud, and though the colours have dimmed and faded, a thousand years have not lessened the terrible restrained strength of the picture.

One of the greatest masters of the Sung dynasty was Mok-kei, who lived in the eleventh century, famous as a painter of tigers, dragons, and birds. The example here reproduced, which is in wonderfully good preservation, is full of tremendous power, the lithe, sinewy form of the tiger seeming the very embodiment of sinister and murderous ferocity.

Of this early period the collection also possesses a very fine example, attributed to Cho Tai nen, of a hunter riding home in the dusk on an ox. It is unsigned, but the chief argument against its attribution is its wonderfully perfect preservation.



TAISHAKU TEN BY YUKUHIDE

The Ming period is represented first by two beautiful flower and bird paintings dating from the fourteenth century, by Wang-jo-sui. The background has darkened to a rich golden brown, and the colours are full and harmonious, and though the petals of the flowers are painted with extreme delicacy, yet the paintings are full of a grave dignity.

Then follow two very fine specimens dating from the sixteenth century, probably the only examples of the respective artists in Europe. The one, by Shiu-shi-ben, is a delightful study of birds and white blossom, strong and simple in line, and of rich full colour. The other, a landscape by Bun-cho-mei, the poet and calligraphist, is what is known as a "literary man's picture." It is a noble and dignified composition of massy mountain, cloud and stream; the colour soft rich greens and sombre browns, with here and there a touch of red. The rarity of this artist's work may be judged from the fact that no other specimen exists in Europe, very few are known in Japan, and nothing is known of an example in China.

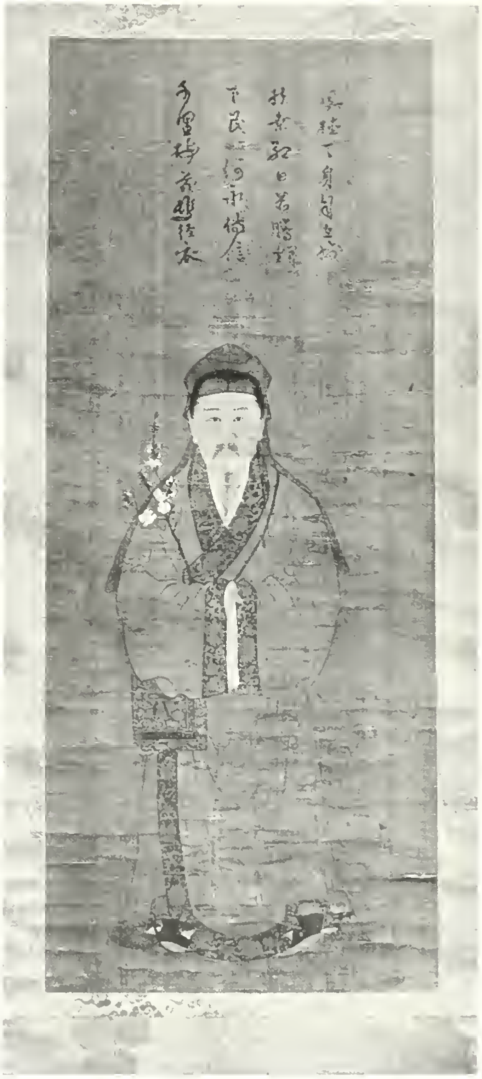
Although the works of the Tsing period, which followed the Ming, are often hastily set down as inferior to the older schools, the period produced many great painters, and their works are much sought after in Japan. From some of the examples here, one may see to what heights they attain.

An artist whose work is much valued in Japan is Wang-Hui, a landscapist of the seventeenth century, who painted in the softer Southern style, and

Mr. Morrison is fortunate in the possession of an album containing twelve of those delicate drawings. Also of the seventeenth century is a beautiful painting of white blossom by Hosonoku.

Few European religious paintings could compare in elevation and dignity with the example by Wang-Lu-Kung, who lived at the end of the Ming and the beginning of the Tsing dynasties. The subject is the favourite one of the three religions: Buddha, Confucius, and Lao Tse (the last represented as a babe) meet harmoniously in the realms of the ideal. In an *Encyclopædia of Painting* published in China in the eighteenth century, the painter was described as "the greatest figure-painter of his time, surpassing all his contemporaries as the seven stars of Heaven surpass the lesser constellations."

Dated 1722, nearly a hundred years later, is an example of Chin-nan-pin, an artist from whom the naturalistic painter Maruyama Okio derived much of his inspiration. The subject is a group of white rabbits under a tree covered with blossom. The animals are absolutely life-like, the quality of the transparent petals of the blossom is exquisitely rendered, and the whole picture is a wonderful combination of grave solidity in style, with an extreme delicacy in handling.



PORTRAIT OF TENJIN SAMA, ASCRIBED TO KANAOKA

The first painters in Japan were the Buddhist priests who crossed over from Korea in the sixth century, and for a long time their art was confined to the productions of Butsu-gwa, the sacred pictures which adorned the temple shrines.

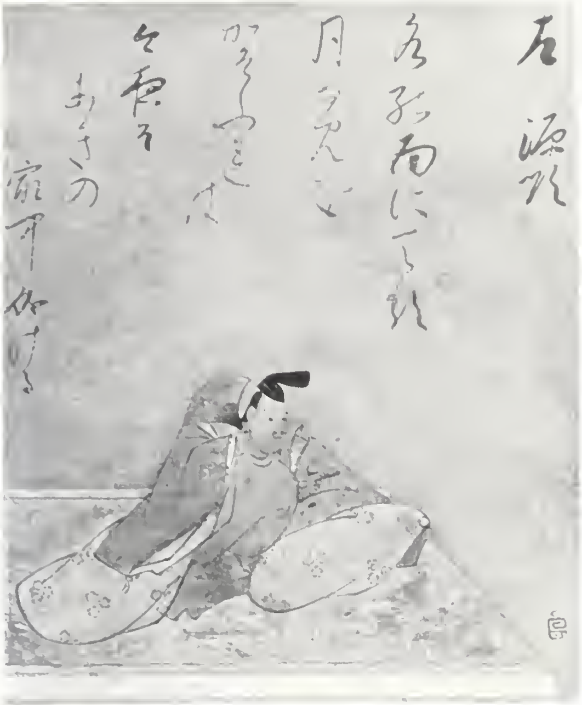
For many centuries the work was carried on on strictly traditional lines, and in those formal paintings are found some of the most noble monuments of Japanese art. The temples were the safest storehouses of art relics in Japan, and a fair number of the old Butsu-gwa survive; but in most of them the former splendour of the colour is sadly dulled and tarnished by age and incense fumes.

Very few fine examples have found their way to Europe, and the Japanese Government is even now making a survey of all such temple pictures, which are being catalogued as national treasures, and their export forbidden. One of the most surprising features, therefore, of Mr. Morrison's collection is the number of really fine Butsu-gwa which it contains.

First of these may be mentioned a beautiful and impressive representation of the male Kwannon (it is the female form that is usually painted), with a small adoring figure at the foot of the picture. It dates from the ninth century, and at such a distance of time, in the absence of any other evidence, it is impossible to attribute it more particularly than to one of the great Kosé painters of that time. Age and incense fumes have turned the background to a dark brown, but they have failed to destroy the extreme nobility of the painter's conception and the delicacy and firmness of his workmanship. It was a difficult problem that such a picture set for the artist. The figure to be represented was not human, but supernatural; it contained, too, such abnormal features as several pairs of arms, yet the impression produced must be noble and elevated, not grotesque. To us accustomed to the earthliness and poverty of inspiration which distinguish almost invariably the works of Christian art, the extreme loftiness of conception of such works is absolutely a revelation.

Another work of much the same period, also a picture of great dignity and beauty, bears a certificate attributing it to no less a painter than the great Kanaoka himself; but Mr. Morrison himself prefers to regard it as a fine work of the twelfth or thirteenth century.

But the finest of all Mr. Morrison's Butsu-gwa is



THE POET SHITAGO BY NOBUZANE

probably the great picture by Eshin Sodzu-Genshin, who lived in the end of the tenth and the early part of the eleventh centuries.

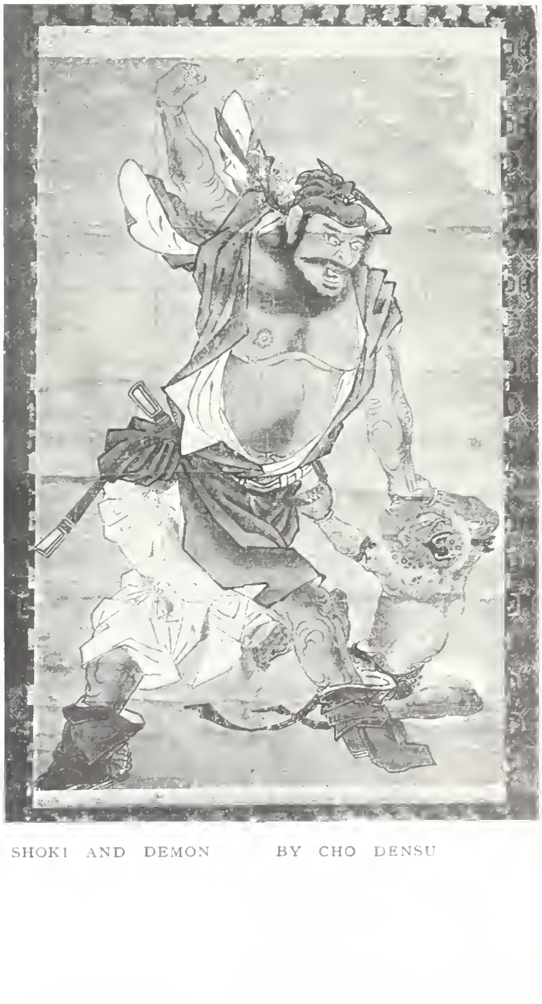
The care taken in storing the picture is evidence of the high estimation in which it was held. The box containing the roll has a lock and key, to insure its only being opened by the chief priest of the temple in which it so long reposed, and the rollers of the kakemono are mounted with beautiful *jiku* of hammered bronze.

The picture itself is of tremendous power. The Buddha is represented as standing in a lotus and descending upon a cloud to the earth; before him descend two angels. The figures are gilded all over, and on the surface of the gold appear in most exquisite drawing the features and other details. A halo surrounds the head of each figure, and from that of the Buddha great rays in gold strike off to the edge of the painting. The background is of *gunio* (the famous lapis lazuli blue), but this has cracked off and faded to something nearer a rich black with a strange bloom of blue over it, so that the picture only burns with some part of its former splendour. The gold of the halos, the radiating rays, and the outlines of the lotus leaves were all executed, too, in the famous *kiri-kané* or cut gold (now almost a lost art); but where the *gunjo* has cracked away, it has also carried with it the gold, so that only traces here and there are left.

Indirect evidence makes the more certain the authenticity of this picture. The silk on which it is painted is not of one piece, but of three narrow strips sewn together—a characteristic of the work of some 900 years ago, when silk was not to be obtained in broader widths. Then, again, *gunjo* is a colour of such extreme permanence that for 500 years it remains untouched by time, and the further changes here visible are only possible in at least 200 years more.

Of the thirteenth century is an exquisite example by Takuma Choga, another great painter, whose works are so rare that he is to most little more than a name. It represents Jizo, the protector of children, and is characterised by a wonderful sweetness and dignity combined with great power.

The collection contains also two very fine examples of the work of Kasuga Yukuhide, a painter of the early fifteenth century, with the colour still clear, bright, and unclouded. Two out of a set of the twelve Deva Kings, they probably belonged to a small temple, where, owing to limited space, the whole twelve could not be hung up together, and so escaped with little use. One especially, representing Taishaku Ten, which is here reproduced—unfortunately not in colour—is a fine example of the



SHOKI AND DEMON BY CHO DENSU

splendour and dignity of the old Buddhist work, with its rich tints and copious use of gold. The halo with other parts of the painting was gilded under the silk, but owing to the remounting of the picture the gold in these cases has disappeared.

Of a slightly later date are two fine specimens of Shiba Rinken, who flourished in the beginning of the sixteenth century.

Some of the painters of the old Buddhist schools also painted in an alternative secular manner, but these paintings are even rarer than those of sacred subjects.

And here we have, perhaps, the most sensational of all the treasures of the collection.

The most famous of all Japanese painters is the great Kosé no Kanaoka, and he was one of the first of those who, in addition to Butsu-gwa, devoted his attention to secular subjects. But the last absolutely authenticated works of Kanaoka was in the royal palace at Kioto, and these were destroyed by fire in the seventeenth century. Since that time, then, though various pictures have been attributed to the master, it has been impossible to absolutely confirm any such attribution, as there is no undoubted example of his work with which comparison may be made.

But Mr. Morrison possesses a portrait which is ascribed to Kanaoka, and which represents the famous philosopher, Tenjin Sama, a personal friend of the artist, and above the figure is inscribed by the hand of the Emperor Uda, a poem in praise of Tenjin Sama. Formerly there existed a certificate by Kohitsu Rioyei, a contemporary of Kano Tanyu, who would therefore have seen undoubted examples of Kanaoka's work, but the box containing the picture was destroyed by fire in the eighteenth century, and the certificate perished with it. To preserve a record, however, of its contents, it was re-written on gold paper and attached to the inside of the roller at the bottom of the mount, so that until the whole picture was destroyed the record in the inside of the roll would remain; and there indeed it remains to this day.

This picture remained in the hands of descendants of Tenjin Sama till quite recently, and a few years ago was shown at an exhibition of relics of the great philosopher. The history of its transference to Mr. Morrison's collection is interesting, though too long for reproduction here.

As matters are, it is impossible to say with absolute certainty that any painting is by Kanaoka. But there is no reason why one should disbelieve the record given; and among competent native judges the least favourable possibility admitted is that the work might be a production of the greatest Takuma, a little later than Kanaoka. On its own merits, the portrait in its quiet and serene calmness is worthy of the greatest artist.

LANDSCAPE BY SHIUBUN

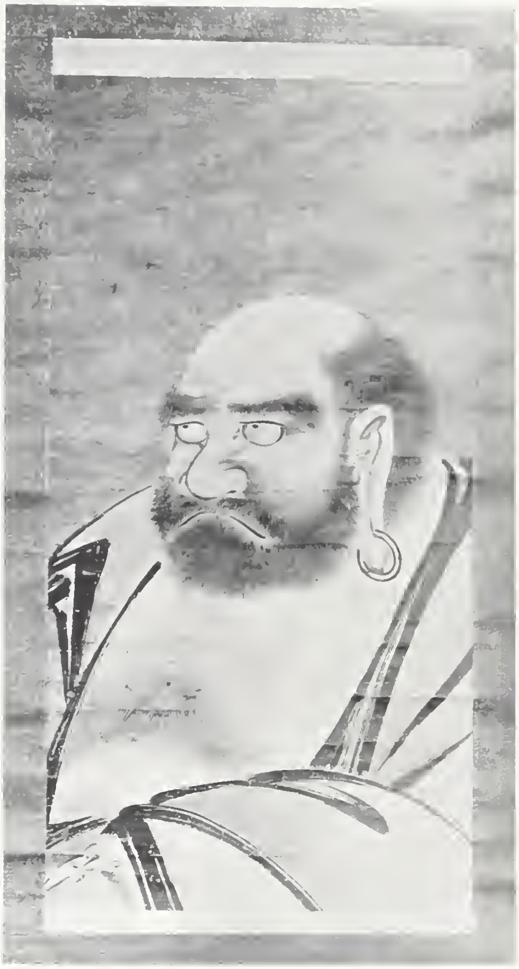
A unique example also is the small secular painting by Fujiwara no Nobuzane, who died in 1265. It is a portrait of the poet Minamoto no Shitago, being a section cut from what was originally a makimono of the thirty six poets. It belonged to an old Japanese temple, wherein the artist Shokwado was chief priest, as shown by the picture being stamped as the property of the temple, with the artist's seal.

Another fine example of secular work by an old Buddhist painter is by Cho Densu, one of the greatest of all Japanese painters, who died early in the fifteenth century. It represents Shoki, the demon-destroyer, carrying off a little demon, which howls and struggles in desperation. The drawing is of astonishing force, and the colour a wonderful harmony of soft quiet tints.

From the Buddhistic school there gradually arose the secular Yamato or Tosa school. In the fourteenth century a famous master in this manner was Kosé no Korehisa, the painter of a series of makimono illustrating one of the civil wars of the eleventh century. This roll, originally in the possession of the Japanese Empress, and said to contain the finest of all Japanese war pictures, was carefully copied in the seventeenth century, and the copy has now a resting-place in Mr. Morrison's collection. It is a startling piece of work, the grim horrors of war being set down without softening or mitigation. The drawing of the horses especially is superb, and the long roll is full of scenes of grand dramatic quality.

One of the leading court painters of the sixteenth century was Tosa Mitsushige, whose daughter married the Kano painter, Motonobu, and of his work the collection has a valuable example. It consists of three panels of a sliding screen, and is a typical example of the old Tosa manner. The whole surface is covered with gold, above which the colours have been laid, and the effect is rich and jewel-like. The centre panels represent nobles playing the stately football game, which was once reckoned as one of the higher accomplishments.

Of the later Tosa artists the collection contains some fine examples, and also a book of illustrations in the Tosa style, by Toshun, a Kano painter, who lived in the seventeenth and eighteenth centuries, of the old romance, "The Genji Monogatari." The book originally belonged to the Shogun's family, bearing his crest in needlework on the cover, and the backs of the pages are covered with the amateur drawings, some of them very clever, of the members of his household.



THE SAGE DARUMA BY SOAMI

When the Chinese renaissance in the beginning of the fifteenth century gave a new impetus to Japanese art, Shiubun was the leading figure, and the example which Mr. Morrison possesses shows all the poetry and mystery of his work. For the old Chinese and Japanese landscape painters did not seek realism; it was the spirit of nature which they sought to portray. They dwelt in the realms of the ideal, and their cool streams and towering mountains swathed in mist, with here and there the suggestion of a temple roof, or a fisherman's boat, have all the peaceful serenity of the world of dreams.

Of the work of Shiubun's famous pupils Oguri Sotan and Noami, practically unknown out of Japan, there are two fine examples: the first, a delightful study of birds and flowers, full of soft harmonious colour, which marks Sotan as one of the finest of Japanese flower painters; the other, by Noami, a striking and powerful study of a tiger, which almost rivals that of Mok-kei himself.

Noami's grandson, Soami, was famous for his soft misty landscapes, painted in the Chinese manner; but that he could turn his powers to quite another class of subject is shown by the exceedingly powerful head of the sage Daruma, a masterpiece of concentrated force. *(To be continued.)*

Mr. Butts, the Friend and Patron of Blake

By Ada E. Briggs

There are many titles to immortality, as there are to that lesser honour, a right to be remembered by one's fellow-men; and to be known to posterity as having been the friend and helper of as yet unrecognised genius is certainly not one of the least. Blake was a force that it would have been difficult for circumstances to conquer in any case, but that pathetic, empty plate, which Mrs. Blake used to place before her husband as a silent reminder that even prophets and seers must eat to live, and as an entreaty that he would forthwith depict some of those visions with pen or pencil that starvation might not overtake them, must, without Mr. Butts, have appeared far oftener than it actually did. And if these wonderful imaginings had never been given a concrete form, what a loss this would have been to the world!

We do not know what it was that in the beginning drew these two, at first sight, most divergent personalities together, but materials fortunately exist from which we can gather a good idea of the relations which subsisted between them. This friendship forms one of the most pleasing aspects of Blake's strenuous career: the most perfect of all, perhaps, being his relations to his wife: for unlike the majority of men of genius, he was fortunate in the woman he married: they understood and loved each other to the end; and the friendship, too, was never broken.

MRS. T. BUTTS BY W. BLAKE
(By permission of the Owner)

Mr. Butts, at the time when he first began to buy the works of the practically unknown artist, held a post under Government, and must have been somewhat of a dandy to judge from the smart embroidered coats, waistcoats, and lace ruffles preserved by his descendants and kept in a chest standing near the pictures, which he perhaps bought whilst he was wearing them. A slight sketch of the most prominent among his forbears may be interesting before we pass on to consider his relations to the poet-artist.

We find, then, that the family was of considerable importance in the reigns of Richard and John: and there is still in existence a deed dated October 11th, 1170, in which the King leases large estates in the counties of Suffolk and Essex to his "Well-beloved John and Mary Butts."

The next member of the family who has left a record in history was a Sir William Butts living in the time of Edward III., who was slain, Camden says, at the Battle of Poictiers, A.D. 1356. During the fourteenth and fifteenth centuries the family seems to have resided only at Shouldham Thorpe and Thornage, in Norfolk. The manor of Thornage was long in the possession of the Butts family, and on the ancient communion plate of the church there is inscribed: "Was the gyfte of John Butes" (often so spelt) "and Margaret his wife, 1456." and then, apparently added later, "which dyed in 1479." This John was the father of Sir William Butts, the celebrated physician to Henry VIII., mentioned by Shakespeare. Aitken, in his *Biography of Medicine*, says that this Sir William was educated at Gonville College, Cambridge, of which he was elected a Fellow. He became B.A. in 1506, M.A. in 1509, and M.D. in 1518. He was the friend of Wolsey, Cranmer, and Hugh Latimer,

T. BUTTS, THE FATHER
BY W. BLAKE
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and the patron of Cheke and Thirlby. In 1529 he was admitted a member of the College of Physicians. But it is strange how history repeats itself, and Thomas Butts was not the first of his line to be the friend and patron of a great artist, for Dr. Butts' chief title to remembrance now lies in the facts that he stood in this same relationship to Holbein, who painted him more than once, as well as several members of his family; and also that he was for a time a living entity in Shakespeare's mind, who singled him out from the crowd of courtiers and noblemen to stand for a moment beside his protagonists, in the play of Henry VIII. Shakespeare probably never saw Dr. Butts, who died in 1545, before the capital had yet received in humble guise the greatest of England's sons; but no doubt he had often heard of him. Sir William married Margaret Bacon, and their daughter married her cousin, Sir Nicholas Bacon, elder brother of the great Lord Bacon, and this daughter carried the greater part of the Norfolk estates and many of the pictures out of the family. Her brother Edmund's portrait by Bettes, a pupil of Holbein, is now in the National Gallery.

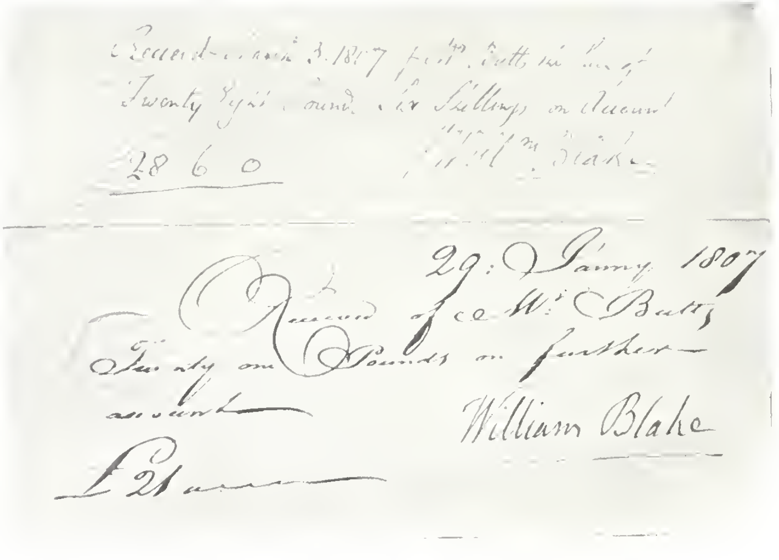
T. BUTTS, THE YOUNGER
BY W. BLAKE
(*By permission of the Owner*)

Early in the eighteenth century we find a Robert Butts (born 1685, died 1747), the son of a William Butts, rector of Hartest, Suffolk, as Bishop of Ely; he was great-uncle to the man who is the subject of this sketch, and left to his great-nephew some beautiful china, which still exists.

Thomas Butts, like Blake himself, was happy in his married life, and profound love and sympathy existed between him and his wife. This Elizabeth Butts (*née* Cooper) drew quaint pictures in needlework; groups of rabbits, hares, partridges, and the like — one wonders what Blake thought of them, and whether he was ever called upon to express his opinion on their merits as artistic productions. The colours are a little faded now, but otherwise they are as well preserved as when "Betsy," as she was called, first finished them and sent them to be framed — with no little pride we may be sure!

The eldest son of this Thomas and Elizabeth Butts, Joseph Edward, ran through a very considerable fortune during his father's life-time, and was disinherited. He died before his father and his family migrated to America. There were several other children, who all died young, with the exception of the subject of the third miniature reproduced here, also a Thomas, who was born in 1788, and died in 1862. He was the son whom Blake was engaged to teach drawing at a yearly salary of £26; but the father seems to have profited far more by the lessons than the son did, and though it is difficult, when father and son both have the same name, to be sure in every case, the drawings and engravings reproduced here are all believed to be by the father. The son did not share the elder Thomas Butts' enthusiasm for Blake, and after his father's death either gave away or sold for a mere trifle a great many of the pictures, and notably the *Inventions to the Book of Job*, which was sold by Lord Crewe at Sotheby's on March 30th, 1904, for £5,600, the highest price, it is believed, ever paid for any comparatively modern book.

It was about the year 1793 that Blake made the acquaintance of Mr. Butts. What, one wonders, was the bond between the two? Was Mr. Butts so far seeing that he alone of the general public of his day recognised the interest and value that these works would have for a later generation? Was it the personality of the poet artist that attracted him? Or was it kindness of heart and sympathy with the struggles and difficulties



Received March 3. 1807 of Mr. Butts the Sum of
Twenty Eight Pounds Six Shillings on Account
Willm. Blake
£28 6 0

29: Janry 1807
Received of Mr. Butts
Twenty one Pounds on further
account
William Blake
£21

AUTOGRAPH RECEIPTS (*By kind permission of Messrs. Carfax & Co.*)

ENGRAVING BY T. BUTTS
(*By permission of the Owner*)

of a poor and unknown genius that induced him to expend the money he gave for pictures by living artists—and he for some time bought one a week—on the works of Blake alone, instead of also on those of men esteemed in his day, many of them still esteemed in ours: Bartolozzi, Flaxman, Stothard, not to mention Sir Joshua, who had just died (1792), Gainsborough, and Romney? The only works by an artist of his own day, other than Blake, that he bought were three interesting pencil sketches of the Royal Dukes, by Laurence. Did he feel that Blake possessed some special quality that attracted him more than anything that these others had done? One cannot but think so, especially when we see from the reproductions of some of the work that he executed under Blake's tuition, how much he has caught of the master's manner and feeling. Even if the floating figure was copied from one of Blake's, as seems likely, the Venus Anadyomene that bears the legend "T. Butts, Inv. et pinx., 1807" cannot be. The three others are probably engraved from Blake's designs. The plates are still in existence.

The pleasantest relations marked their long friendship, and Blake, who with the irritability natural to a man of his ardent, imaginative character quarrelled with almost everyone, never had a serious disagreement with Mr. Butts. He says himself that his friend always left him free to exercise his own judgement, and that he would never cease to honour and respect him on this account. Thus we find that generosity, confidence, and admiring recognition of great powers on the one hand, and love and gratitude on the other, seem to have marked their intercourse throughout. For though the price that Mr. Butts paid for the pictures, one guinea each, now seems to us ridiculously inadequate, yet it was far more than Blake could obtain for them elsewhere, and, indeed, at one time there was no one else who would buy them at any price; but Blake, as we know, valued far more than money the recognition of his genius and the being left free to follow his own strong inward bent. As long as he had the wherewithal to purchase the materials of his art, and to provide himself and his Catherine with the humble necessaries of daily life, he was more than content. Mr. Butts was not, then, like poor Flaxman, "a sublime archangel" in Blake's phraseology when things in general were running smoothly, and "an odious demon" when they were not. Even when he writes to excuse his long delay in executing some commissions, he writes temperately, as if Mr. Butts had never other than a calming effect upon him, as the following extract from a letter will show:—

DRAWN AND ENGRAVED BY W. BLAKE
(*By permission of the Owner*)

"Be assured, my dear friend, that there is not one touch in these drawings and pictures but what came from my head and my heart in unison: that I am proud of being their author, and grateful to you my employer: and that I look upon you as the chief of my friends whom I would endeavour to please, because you, among all men, have enabled me to produce these things. I would not send you a drawing or a picture till I had again reconsidered my notions of art, and had put myself back as if I was a learner. I have proved that I am right, and shall now go on with the vigour I was in my childhood famous for. But I do not pretend to be perfect; yet, if my works have faults, Carraci's, Correggio's, and Raphael's have faults also. . . . Let me also notice that Carraci's pictures are not like Correggio's, nor Correggio's like Raphael's; and, if neither of them was to be encouraged till he did like any of the others, he must die without encouragement. My pictures are unlike any of these painters, and I would have them be so. I think the manner I adopt more perfect than any other. No doubt they thought the same of theirs. You will be tempted to think that as I improve, the pictures, etc., that I did for you are not what I now wish them to be. On this I beg to say that they are what I intended them, and that I know I never shall do better; for, if I were to do them over again, they would lose as much as they gained, because they were done in the heat of my spirit."

And again from another letter: "Accept of my thanks for your kind and heartening letter. You have faith in the endeavours of me, your weak brother and fellow-disciple. How great must be your faith in our Divine Master! You are to me a lesson in humility, while you exalt me by such distinguishing commendations. I know that you see certain merits in me, which, by God's grace, shall be made fully apparent and perfect in Eternity. In the meantime I must not bury my talents in the earth, but do my endeavour to live to the glory of our Lord and Saviour; and I am also grateful to the kind hand that endeavours to lift me out of despondency, even if it lifts me too high."

And again: "I send seven drawings, which I hope will please you. This, I believe, about balances our account. Our return to London draws on apace. Our expectation of meeting again with you is one of our greatest pleasures. Pray tell me how your eyes do. I never sit down to work but I think of you, and feel anxious for the sight of that friend whose eyes have done me so much good. I omitted, very unaccountably, to copy out in my last letter that passage in my rough sketch which related to your kindness in offering to exhibit my two last pictures in the Gallery in Berner Street. It was in these words: 'I sincerely thank you for your kind offer of exhibiting my two pictures. The trouble you take on my account, I trust, will be recompensed you by Him who sees in secret. If you should find it convenient to do so, it will be gratefully remembered by me among the other numerous kindnesses I have received from you.'"

Mr. Butts seems, indeed, to have had sufficient insight and greatness of mind to have uniformly treated his inferior in mere worldly station, at a time, too, when classes were far more sharply divided than they are now, in such a manner that Blake should feel that he was acknowledged as his superior in force of character and intellect, in all things pertaining to the mind; and this, no doubt, was balm to the often vexed and distracted man, so little understood or valued, as a rule, by his contemporaries.

DRAWING BY W. BLAKE

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One or two slight errors have crept into all the lives of Blake, the writers often, no doubt, in many cases following each other. Mr. Butts was not a merchant, as Gilchrist expressly states in vol. i., page 282, but held a post under Government and became Muster-Master General to the Forces, a post now merged in that of Secretary for War. It is true that he owned a coal-mine in Wales, which did not pay and was later given away, and from the account given in Gilchrist's book and still in the possession of the Butts family, it appears that he often paid for some of the pictures in coal instead of money: "By coals, to Oct. 5th, 1805, £12 10s.," and it is probably this that is responsible for the mistake. There are still preserved 29 receipts for sums paid for the pictures, varying from 4 to 28 gns., two of which are reproduced here for the sake of those who are interested in autographs. This is the only one that is in Blake's handwriting throughout; all the others are drawn up by Mr. Butts and signed by Blake.

Another error connected with Mr. Butts is in Ellis and Yeats' book, where he is spoken of throughout as "Captain Butts," they having confused him with his grandson. Then again, where do the people who so constantly ascribe what is called the "Adam and Eve" story to Mr. Butts' authority, obtain any evidence for so doing? On page 115, vol. i., Gilchrist states that Mr. Butts was "fond of telling the story which has since been pretty extensively retailed about town." But he does not say who heard him repeat it, or give any authority for the statement, and the late Captain Butts said that he distinctly remembers hearing his grandfather declare that there was no truth in it. Probably it had occurred to some wit that it was not impossible that a man such as "men about town" would consider Blake to be should do such a thing; his hearers found the anecdote *ben trovato*, if not true, and gossip soon did the rest.

Let us now turn to consider for a moment the three miniatures illustrated in this article. At the time that the elder Mr. Butts was painted, he was Muster-Master General to the Forces, and it is doubtless in the uniform of this office that he is here depicted. In the reproduction it scarcely looks like a uniform, but is plainly so in the original, the one epaulet being clearly visible. The miniature is well executed, but here, as always when Blake worked from life, his own peculiar manner is entirely absent. It is probably a good portrait, but there is no inspiration about it. Mr. Butts is represented as a refined, intelligent-looking man, with good features and a serene and pleasing expression.

VENUS ANADYOMENE, BY T. BUTTS

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Blake says in one place, "natural objects always did and do, weaken, deaden, and obliterate imagination in me"; but later on we find an illustration of his favourite maxim that "the man who never alters his opinion is like standing water, and breeds reptiles of the mind." For in a letter of July 6th, 1803, writing of these very miniatures, he says: "Then I am determined that Mrs. Butts shall have a good likeness of you, if I have hands and eyes left; for I am become a likeness-taker, and succeed admirably well. But this is not to be achieved without the original sitting before you for every touch, all likenesses from memory being necessarily very, very defective; but Nature and Fancy are two things, and can never be joined, neither ought anyone to attempt it, for it is idolatry, and destroys the Soul."

And again in a previous letter: "And why have I not before now finished the miniature I promised to Mrs. Butts? I answer I have not till now in any degree pleased myself, and now I must entreat you to excuse faults, for portrait painting is the direct contrary to designing and historical painting in every respect. If you have not nature before you for every touch, you cannot paint portrait; and if you have nature before you at all, you cannot paint history. It was Michael Angelo's opinion, and is mine. Pray give my wife's love, with mine, to Mrs. Butts. Assure her that it cannot be long before I have the pleasure of painting from you in person, and then that she may expect a likeness. But now I have done all I could, and know she will forgive any failure in consideration of the endeavour."

HEAD, DESIGNED BY BLAKE
ENGRAVED BY T. BUTTS
(*By permission of the Owner*)

The portraits of Mrs. Butts and of the son were painted some years later. She is a somewhat mature, handsome, and dignified woman, a little in the grand style, and it has been thought that a distinct resemblance to her may be traced in many of Blake's female figures. The son, who is represented as a good-looking young man of about one-and-twenty, is believed to have hated Blake: at any rate he disposed of as many of the drawings as he could as soon as they became his own property. His own strong bent was towards music. In an old pocket diary of 1800, when he was between eleven and twelve years of age, and some years before the lessons from Blake began, we find the following entries:—"September 10th. Mr. and Mrs. Blake, his brother, and Mr. Birch came to tea": and, again, "September 16th, Mr. Blake had breakfast with mama."

Blake died in 1827, and Mr. Butts not till 1844, and the last pictures known to have been bought by him were *The Inventions to the Book of Job* in 1822, to which we have already referred, while the last transaction between them seems to have been in 1823, when Mr. Butts lent these designs to the artist that he might show them to possible purchasers of engravings to be taken from them. There is no record of any intercourse between the two men during the last four or five years of Blake's life. It was not that there was an estrangement, but both were growing on in years, and there had gathered round Blake a band of young and ardent disciples who no doubt pushed the older friends a little on one side. The Linnells, Mr. Crabb Robinson, Mr. Haviland Burke, Mr. Tatham, Mr. Cumberland, and John Varley—these, with some few others, seem to have filled the place of Mr. Butts in those last declining years. But an unbroken friendship of thirty years fills a large space in the brief life of man, and theirs certainly reflects equal credit upon both of them. That Mr. Butts was in the end in every way the gainer does not detract from the value of the qualities that enabled him to act as he did before he could possibly have known this. And one is glad to think that he who contributed so largely to the peace and happiness of a great genius such as Blake, should himself, on the whole, have led a happy life; and as long as the name of the one is held in honour by mankind, so long will the other be remembered as the man without whom Blake's arduous struggle to live would at one time have been, not a struggle, but an impossibility.

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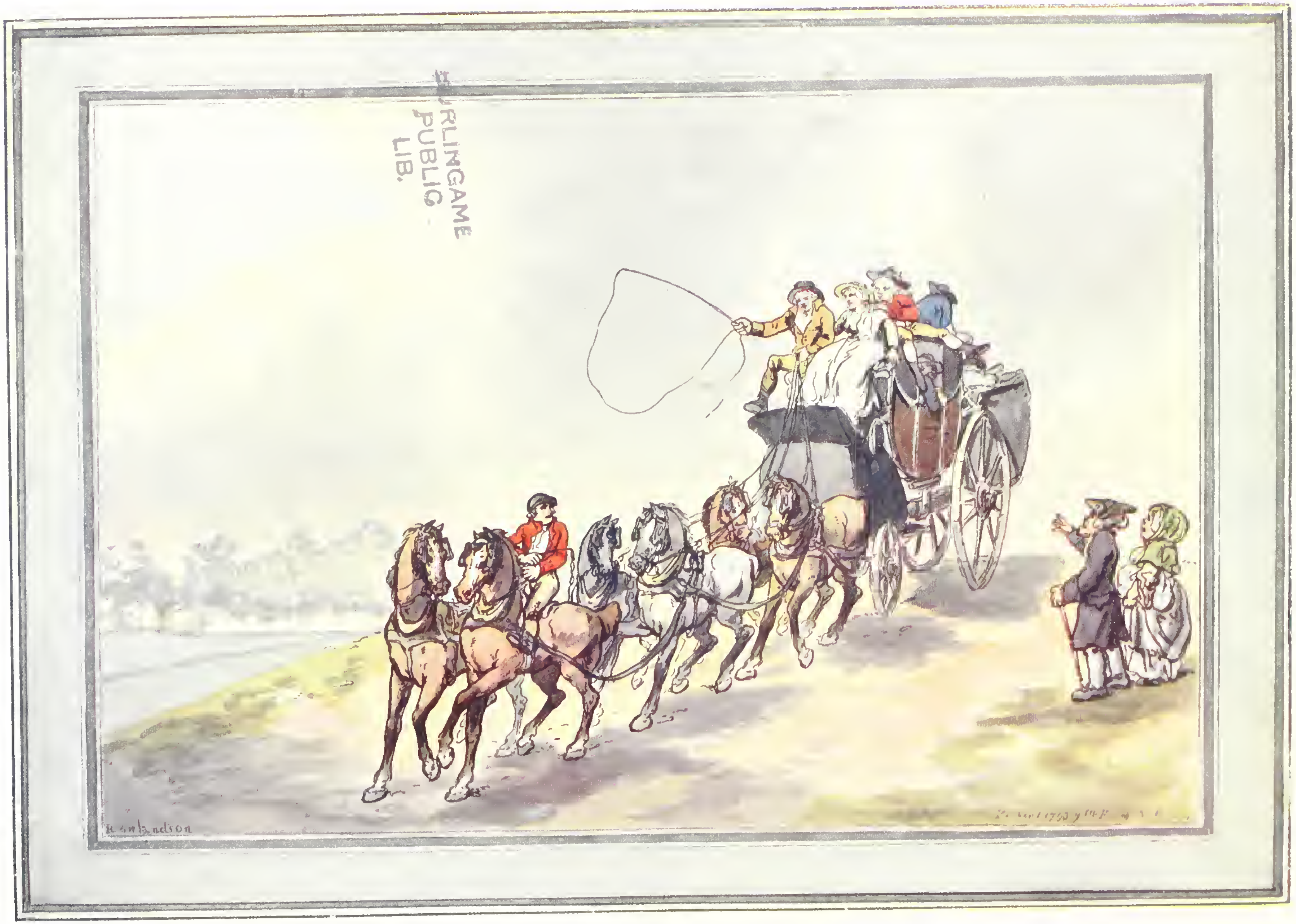
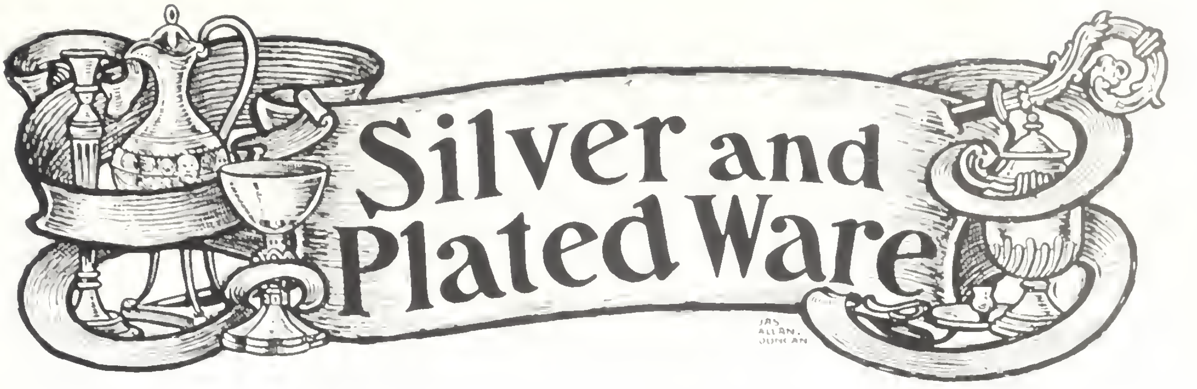


COACH AND SIX

From a Water Colour Drawing by T. Rowlandson

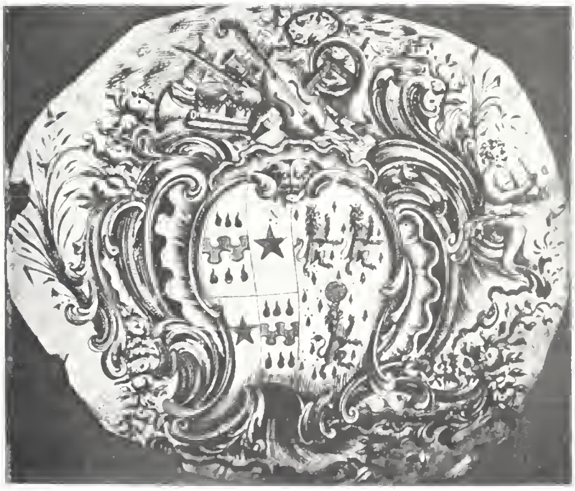


A London Silversmith of the Eighteenth Century
By Edward F. Strange

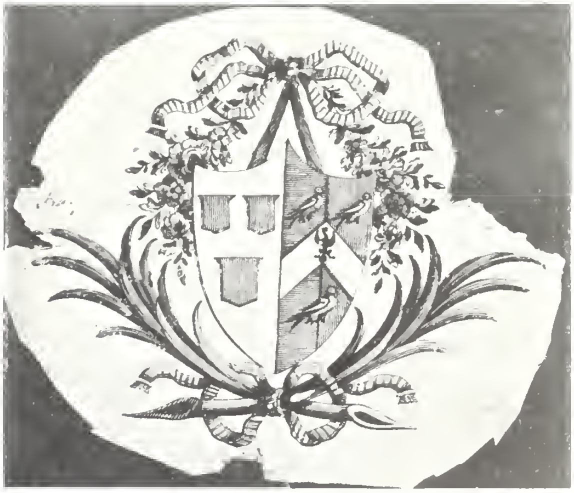
The importance of exploring old books of account—and especially those relating to the crafts—is by now pretty generally admitted. The difficulty lies in finding documents of this nature; for the old craftsmen hardly seem to have been sufficiently considerate of our needs or, at all events, our curiosity. They have left few records; possibly because, however able they were at their callings, the cramped arts of writing and book-keeping did not greatly appeal to them. Once in a way such a one does, nevertheless, come to the surface, and it is my good fortune to be able to draw attention to a case.

For a number of years there has been, in the section of Prints and Drawings of the Victoria and Albert Museum, an old volume containing a large number of prints, obviously taken from engraved silver plate; and this has been in general use, for the sake of its heraldry. But, upon examining it lately in connection with some necessary repairs to the binding, I was struck with the nature of one or two fragmentary entries, in faded ink, which could be seen, here and there, between the prints. It became evident that the latter ought, for their own sakes, to be removed and properly mounted. This was done carefully, so as to preserve as much as possible of the book itself; and when the operation had been completed, it became possible, for the first time for a century and a quarter, again to decipher the entries on the pages.

A short inspection of the contents showed it to have been a note-book of a working silversmith named George Coyte. His address, curiously enough, does not appear. There are few dates—the earliest, September 12th, 1771, and the latest, 9th August, 1777; the entries in the book having been undoubtedly, however, begun before the former and finished after



ARMS OF MERRYE, IMPALING ASHTON, QUARTERING HARRODYN



ARMS OF THOS. HAY, ESQ., SECY. OF STATE OF JAMAICA (D. 1754)

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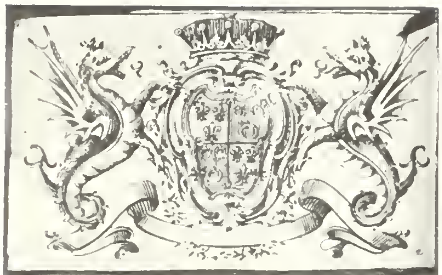
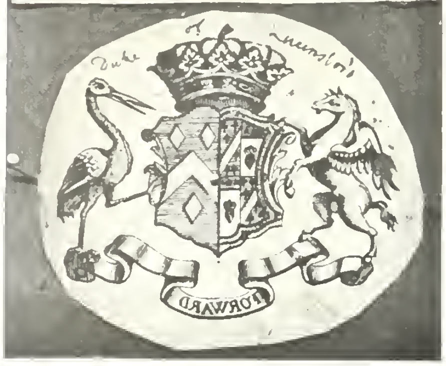
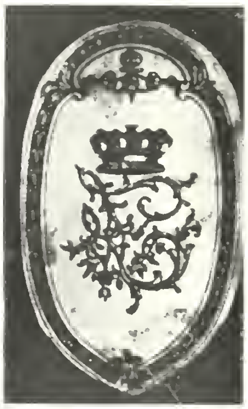




ARMS OF THE EARL OF EGLINTON
ARMS OF CHARLES, THIRD DUKE OF QUEENSBERRY (D. 1778)

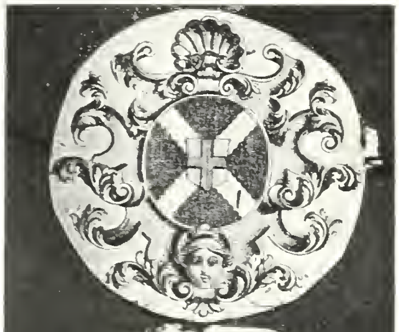
the latter year. The second mentioned has a somewhat tragic interest. It is that of a legal endorsement, "Exhibited to us under the Comm$^{n.}$ ag$^{t.}$ George Coyte. No. 3. T. Barrell, Rich$^{d.}$ Calvert, B. Hassell." Mr. Coyte had got into financial trouble, and had been obliged to produce this utterly unbusinesslike and casual record of his dealings in the course of the proceedings. An entry on another page probably refers to this period of difficulty: "Bartlett imployed for his Lawyer a Mr. Copper in Hatton garden: note now he imployes a Mr. Hobbs a Lawyer."

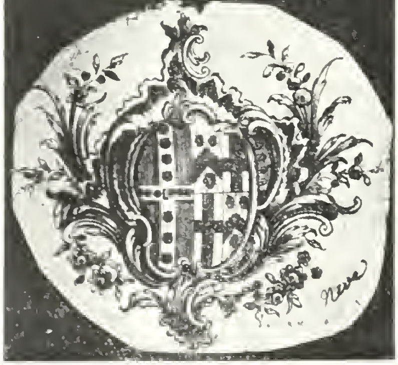


CYPHER OF A BARON

But the real interest of the volume lies, not in the troubles of Mr. Coyte, but in the memoranda of details of his very miscellaneous business. He both bought, sold, made and repaired—as fortune brought him trade. One of the earliest entries in the book—undated, of course—is to the following effect: "Bought of a french Man a gold showlder knoot at 3s. 6d. pr. ounce weight, 4 oz. 6d. weight note it burnt very well." For his guidance in similar opportunities of acquiring gold and silver lace for the sake of the metal, he adds below: "Note a silver shoulder lace and tasills comes to 21s." Here is a recipe for cleaning plate: "Take burn Hart horn boyl it in water a Hour and put in a bitt of ragg boyl it with it rub your plat well with it; and after clean it with a bitt of clean cloath." The idea of boiling the rag—to ensure perfect softness and freedom from grit—seems thoroughly sound. Then we get addresses, and prices, of people with whom he dealt. Thus, "Mr. Const's price for Braceletts—Setting in gold. £1 15s.: plaiting (*i.e.* plaiting) hair, 4s.; lettering in gold Letters, 7s. 6d." And, "John Maitland at Mr. Yates's next door to y^{e} Brown Bear in Bow Street Covent garden setts and mends all kinds of Jewells and Stone work." There are many such notes of craftsmen's addresses. Here are others: "Mr. Take, y^{e} man that makes Marquists Locketts and made Mrs. Ward's pins lives in Sallsburry Court no$^{r.}$ 35." "Mrs. Pollard, Jeweller, of all kinds Hoop rings of all Coulers Lives at the Corner of portigal row the Corner of Lincolns inn fields—sells very good garnett earrings at 5s. a pr. sett in gold. and garnett Hoop rings at 6s. a pre. I think very neat. gold neat small seals at 7s. a pice." "George Smith Basketmaker in Chymisters Ally St. Martins Lane, wickers handels of all sorts & sells y^{e} finest quadrill Boxes at 1s. 3d. a sett."

Of his own prices there are, naturally, a large number: and the nature of them varies in a very interesting manner. Some are a little cryptic in character: for instance, "midle lanscipe upon ivery, 8s.; upon velim or white satten workin, 7s." can hardly refer to miniature painting. As it continues with a descending scale of cost for lockets, rings, and buttons, the allusion is rather difficult to understand. But a good trade was done in the fitting of miniatures, and the prices paid for this work are not the least interesting in the volume. Thus "a glass to a picture" costs 1s. 6d. or 2s.: the same, with the addition of "setting in mettell," is 13s. 6d. "Taken out a picture in a gold fram" is





ARMS OF MORRIS, OF BROADFIELD HOUSE, NEAR DEVIZES
ARMS OF NEVE OR LE NEVE

3s. 6d. For setting "pictures" in gold we have five guineas charged for two, and three guineas at one time, and a guinea and a half at another, for one. There is an entry for a case to a picture; but the price is illegible. Most of these items are to the account of a "Mr. Webster," who was a regular customer, for a memorandum is inserted at the head of one page to "note the old account." His requirements in the way of glasses, settings, and the like are so numerous that it is reasonable to suppose that our silversmith was dealing with a miniaturist, and not with a private person who would be likely to possess few miniatures in uncompleted settings. If so, it is a fair presumption that the artist referred to was Simon Webster, F.S.A., who, as Mr. Algernon Graves has recorded, exhibited miniatures with the Society of Artists, and with the Free Society, during the period 1762 to 1780. Mr. Webster did not pay very well: there are one or two balances carried forward against him. Perhaps this may be taken as some evidence that he was a practitioner rather than a patron of arts. He may, moreover, be referred to by a later entry as the "gentell man that Mr. Cotye sets y^{e} picturs for" who had a seal made from a ring.

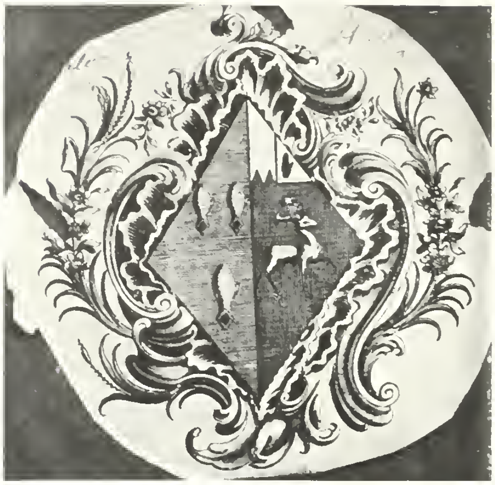
ARMS OF HOWARD OF LONDON IMPALING COMBERFORD

UNIDENTIFIED

There are one or two entries relating to watches. Miss Butt bought one for six guineas, as well as a ring for a guinea, a bottle of Lavender water (1s.), a pair of blue gloves—"Mrs Carby had them" (doubtless the maid)—and many other pretty trifles. When her watch lost one of its gold hands, it cost 4s. 6d. to have it replaced. Miss Butt was evidently a good and a trusted customer. She borrowed a guinea in March, paid it back, and borrowed another in May. Later on Mr. Coyte lent her 1s. 4d., "payed for her Mama's Letter," which was also duly refunded. There is no mention of interest having been charged. Miss Dawson was another client—could she have been the famous Nancy? Nancy died in 1767. At what date before 1771 this most casual set of memoranda was made one cannot tell. There is more than a bare chance that Mr. Coyte's customer was the nimble-toed dancer who had turned all the heads of the town a few years before. The first entry against her name is "A pr. of Buckells, £2 8s."—a high price, comparatively. Miss Dawson also borrowed guineas, and paid them back, more or less, though at the bottom of the page there is a balance of £3 10s. against her. Her fans needed much mending, and she purchased "a pr. of sisers, 6d.," and a silver bodkin for one shilling. But one of the most curious and unexpected charges is for "a Bottell of Daffee's ellix^{r}"—that famous old patent medicine of the seventeenth century—the price of which was 1s. 3d. The next line explains the Elixir, and throws a pleasant light on Miss Dawson's personality, whoever she was: "Lent to Miss, Old Mary had it

ARMS OF SIR WM. YOUNG, BART., M.P. (D. 1755) when sick, 10s. 6d." If this were verily the deed of Nancy, she deserved better things than the *National Biographer* says of her. Perhaps, after all, it was not. And yet Nancy Dawson's great rival comes strangely into the book—he of whom the ballad relates:—

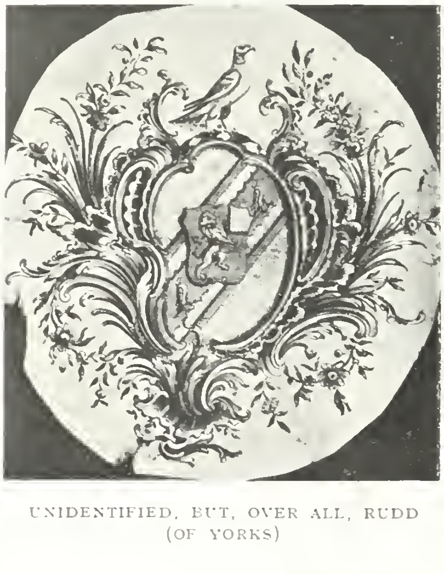
> "Though Garrick he has had his day,
> And forced the town his law t' obey,
> Now Johnny Rich is come in play,
> With help of Nancy Dawson."



ARMS OF ELIZABETH (VANE), WIDOW OF SIR WM HUMBLE, BART. SHE DIED 1770

For, on "Jully y^{e} 27"—year not set down—"Mr. Garrick" bought a pair of silver buckles for 8s. 6d.: a price very different from that given by Miss Dawson. On Nov. the 8th he had a tea-spoon mended, for which he paid 6d. And on the 19th May in quite another year (and handwriting) we have "Mr. Garrack" debited with "a nutmeagrater, 10s. 6d.," and "a Bottell of Burgamot, 1s. 6d." That these entries relate to the great actor there is no reasonable doubt; and one begins more clearly to realise the human interest that has lain hidden for so long in this waif of a document from the early years of the reign of George III.

This was the period when hair rings and lockets were in the fashion; and, among his various activities, Mr. Coyte ministered thereto also. For "a Hair ring with a urn of hanging willows" he charges £1 5s., and gave satisfaction so great that two friends of his customer promptly bought similar articles. This was on the 12th May, 1773. About the same date a "milk pale," of silver, doubtless, fetched two and a half guineas; and a "glass for a Salt, Blew," 2s. Here is a tragedy: "Mr. Clark, Mr. Foster's nephew, a pr. of gloves — note Doge eat one . . . 1s. 6d." A punch ladle costs a sovereign to make; two "gravey spouns or butter Ladles" and a dozen of tea-spoons are entered at £2 8s. 6d. on the 19th March, 1772: "quite plain sparagrass Toungs" are 11s.: the same but "fashon," 12s.: and in open-work, 18s. One branch of his trade I have left for the last, and it is the one that fortunately can to some extent be illustrated. He did a considerable business in engraving plate, and when his memorandum book was filled, he used it as an album in which to paste the impressions. We reproduce a representative series of these prints—all being heraldic in character. They are also, of course, all reversals, and though roughly printed, have a vigour which makes them not unattractive. The engraving, as such, is respectable, but uninspired — obviously derived from contemporary pattern-books. This branch of Mr. Coyte's business had begun before the volume was used to store these prints. It is interesting to record some of his prices. Thus the note, "2 Crest of Cyfering, Large" occurs at 3s.: "Egraving and Cyfering" a sugar basket is the same price. For engraving eight crests he charged 4s. 6d. only, and one shilling for engraving and cyphering a pair of sugar tongs. The whole series of his prints is very large and instructive; and one cannot but help feeling a little satisfaction in having been able to associate it with a definite personality, whose own associations were so interesting. George Coyte, it may be said, in conclusion, is mentioned in Mr. Jackson's *List of London Goldsmiths*, under the year 1773 only. His period can now be extended beyond that with absolute certainty.

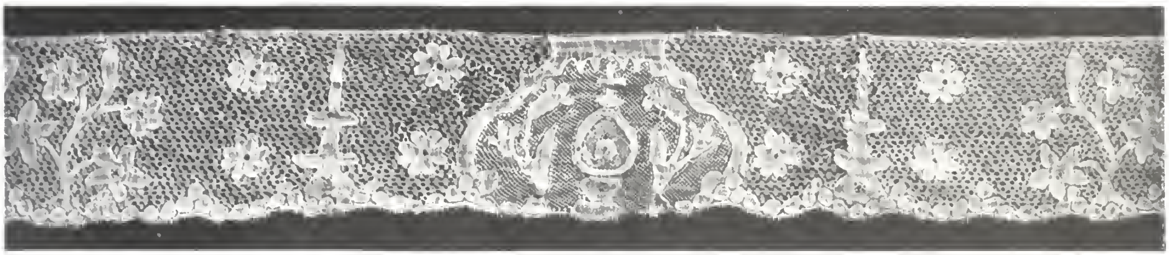


UNIDENTIFIED, BUT, OVER ALL, RUDD (OF YORKS)

Mechlin and Antwerp Lace

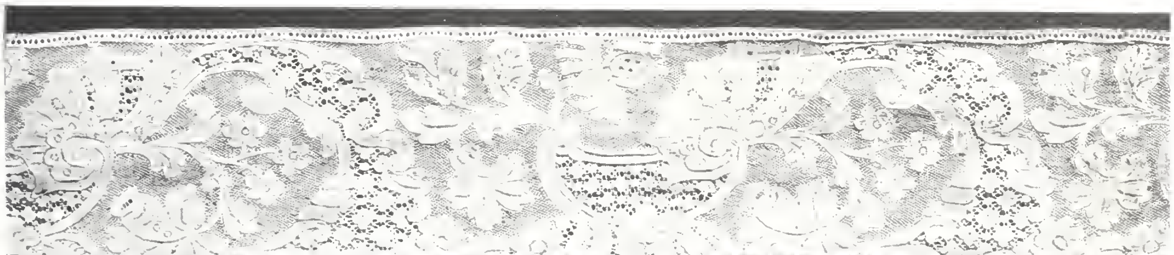
By M. Jourdain

The hypothesis that lace was made in the time of Charles V., towards 1500,[*] because the Low Countries then attained their "greatest intellectual expansion," is, of course, absurdly and entirely fantastic, and the political troubles of Mechlin in the fifteenth and sixteenth centuries would have entirely counterbalanced the initial prosperity of the reign of Charles V., even *if* lace had been made there as early as the fifteenth century.[†]



No. I.—MECHLIN LACE (DATED 1757) MUSÉE DES ARTS DECORATIFS, BRUSSELS

Prior to 1665 nearly all Flanders laces were known under the name of Mechlin to the French commercial world. "The common people here," writes Regnard, who visited Flanders in 1681, "as throughout all Flanders, occupy themselves in making the white lace known as Malines." The laces of Ypres, Bruges, Dunkirk and Courtrai, according to Savary, passed under the name of Mechlin at Paris. Peuchet [‡]



No. II.—MECHLIN LACE MUSÉE HISTORIQUE DES TISSUS, LYONS

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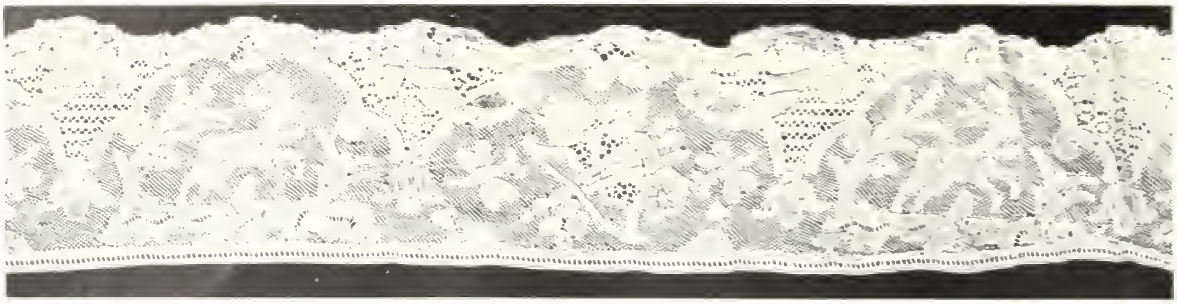
[*] "Peut-on conclure, comme Mme. Bury Palliser semble le faire, que les *vraies Malines* ne furent faites que vers 1665? Nous ne le pensons pas, et croyons qu'il n'est nullement téméraire de les croire du temps de Charles Quint *vers 1500* car ce fut sous le règne de ce grand Empereur que le Pays-Bays eurent leur plus grande expansion intellectuale."—*Collection d'anciennes Dentelles flamandes de feu Madame Augusta, Baronne Liedts, donnée à la ville de Bruges* (*Musée de Gruuthuuse*), 1889.

[†] An important corporation of weavers of Mechlin were scattered by the political troubles of the fifteenth and sixteenth centuries.

[‡] *Dictionnaire Universel de la Géographie commerçante.—J. Peuchet*, 1799.



No. III.—MECHLIN LACE MUSÉE HISTORIQUE DES TISSUS LYONS

writes that a great deal of "Malines" was made in Antwerp,* Mechlin, and Brussels, and that the industry was an important one at Antwerp. He adds that an excellent quality of thread is made in the town and neighbourhood.

In England Mechlin is not mentioned by name until Queen Anne's reign.†

In 1699 the Act prohibiting foreign lace was repealed in so far as it touched the Spanish Low Countries, and Anne, while prohibiting lace made "in the dominions of the French king," admits the import of Flanders lace, so that from the first years of the eighteenth century Mechlin was without rival in England among light laces. According to Peuchet Mechlin laces are "les plus belles, après celles de Bruxelles, et elles ont un peu plus de duree." It was eminently suited to the less severe modern costume which came in with the eighteenth century, and by its open à jours and transparent appearance, to be worn as a trimming lace. It thus remained in fashion through the eighteenth century, when references like "Mechlin the queen of lace," "Mechlin the finest lace of all," bear witness to a vogue in England little short of extraordinary. The disappearance of lace ruffles before 1780 from women's sleeves, and the disappearance of the cravat and men's ruffles, put an end to lace as a fashionable adjunct to dress. In 1834 there were but eight houses where it was fabricated.‡ Unfortunately, also, for the prosperity of the industry, Mechlin is of all laces the easiest to copy in machine-made lace.

Historically, Mechlin developed, like Valenciennes, from the straight-edged laces of indefinite pattern, and an irregular ground § which has the appearance of being pierced at intervals with round holes.

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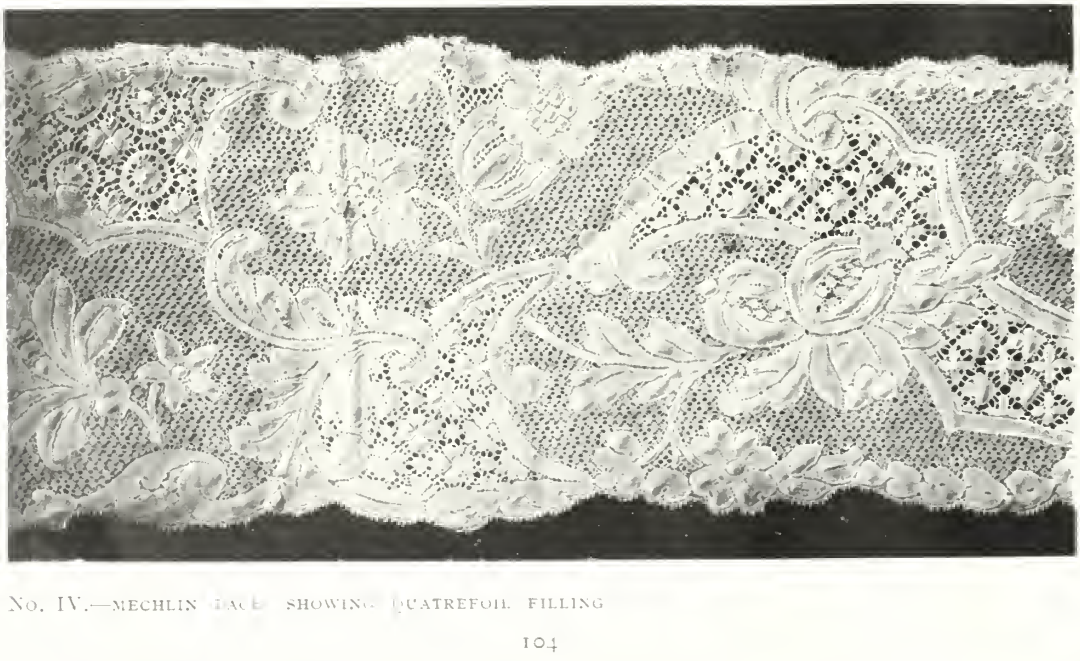
* Specimens of Mechlin lace are preserved in the Steen Museum at Antwerp.

† "Flanders lace" is the only term used for Flemish laces in the Great Wardrobe Accounts until Queen Anne, when "Macklin" and Brussels are first noted down.

‡ Mechlin lace was also made at Antwerp, Lierre, and Turnhout. "There was a fine collection of Mechlin lace in the Paris Exhibition of 1867 from Turnhout, and some other localities."—*Mrs. Palliser, History of Lace.*

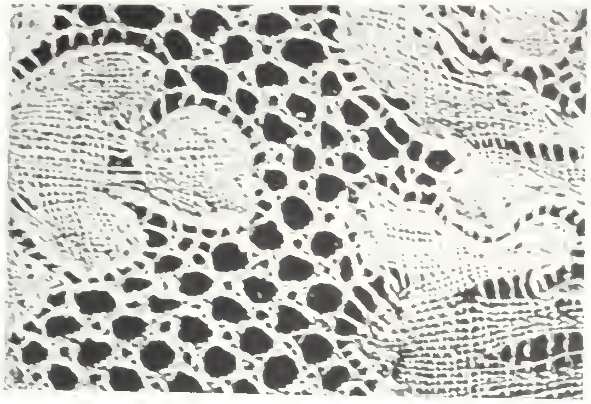
§ See Valenciennes.

In the Gruuthus collection, laces of this type which have



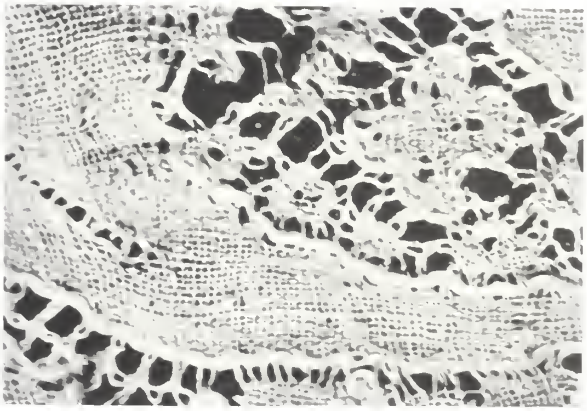
No. IV.—MECHLIN LACE SHOWING QUATREFOIL FILLING

The earliest examples of what we can recognise as Mechlin show a design consisting of groupings of heavily drawn flowers, clumsily designed rococo devices, cornucopias, etc. (see No. II.).



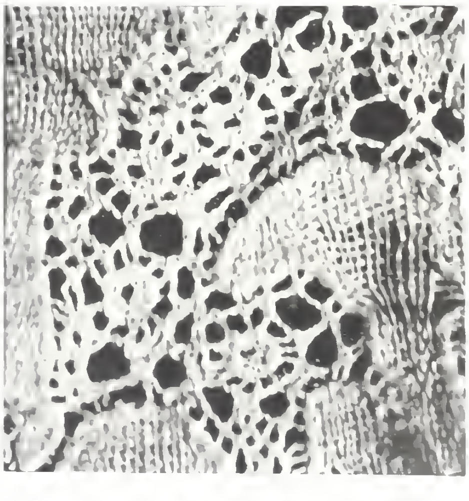
No. V.—ENLARGEMENT OF MECHLIN SHOWING FANCY GROUND

Later, with the adoption of the characteristic Mechlin reseau, the floral design becomes more delicate and light, and a French influence is apparent.* Much of this lace, worn in France during the Regency and later, was made up in the style of modern insertion, with an edging on both sides,† *campane* or scalloped, and used for the gathered trimmings called *[illegible]*, like the Argentan sleeve-trimmings of Madame Louise de France painted by Nattier in 1748.



No. VI.—PIECE OF MECHLIN ENLARGED, SHOWING CORDONNET AND QUATREFOIL FILLING

The attempt to imitate Alençon extended not only to the motifs of its design—the characteristic winding riband and scattered sprays of flowers,‡ but to the button-hole-stitched cordonnet. In Mechlin a contour thread was applied to the edge of the design, which gives a bolder contour than the flat treatment. The fillings are often, like Alençon, of the trellis type (No. VI).



No. VII.—ENLARGEMENT OF MECHLIN SHOWING FANCY GROUND

The open fancy fillings render the lace very effective when worn over colour. The late eighteenth century Mechlin has pieces quite indistinguishable in design from Alençon of the Louis XVI period, no doubt owing to its large consumption in France as a summer lace. The very characteristic pattern of a flower (sun-flower§) in full blossom and with closing petals is often met with in Mechlin laces of the end of the eighteenth century. This lace has a border with a very shallow scallop or slightly waved. The pattern of repeated sprigs or flowers with a single leaf follows the edge. The remaining ground is covered with small square spots, minute quatrefoils, or leaflets. The flower is Flemish¶ in treatment, while the semes upon the reseau

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"points d'esprit" (small solid portions like the millet seed of Genoese laces) are invariably attributed to Mechlin, while in the Cinquantenaire Museum at Brussels they are attributed to Antwerp.

* "La France et la Hollande en consommaient beaucoup autrefois."—*Peuchet.*

† 1741. "Une coiffure de nuit de Malines à [illegible] garnie de deux pièces."—*[illegible]*

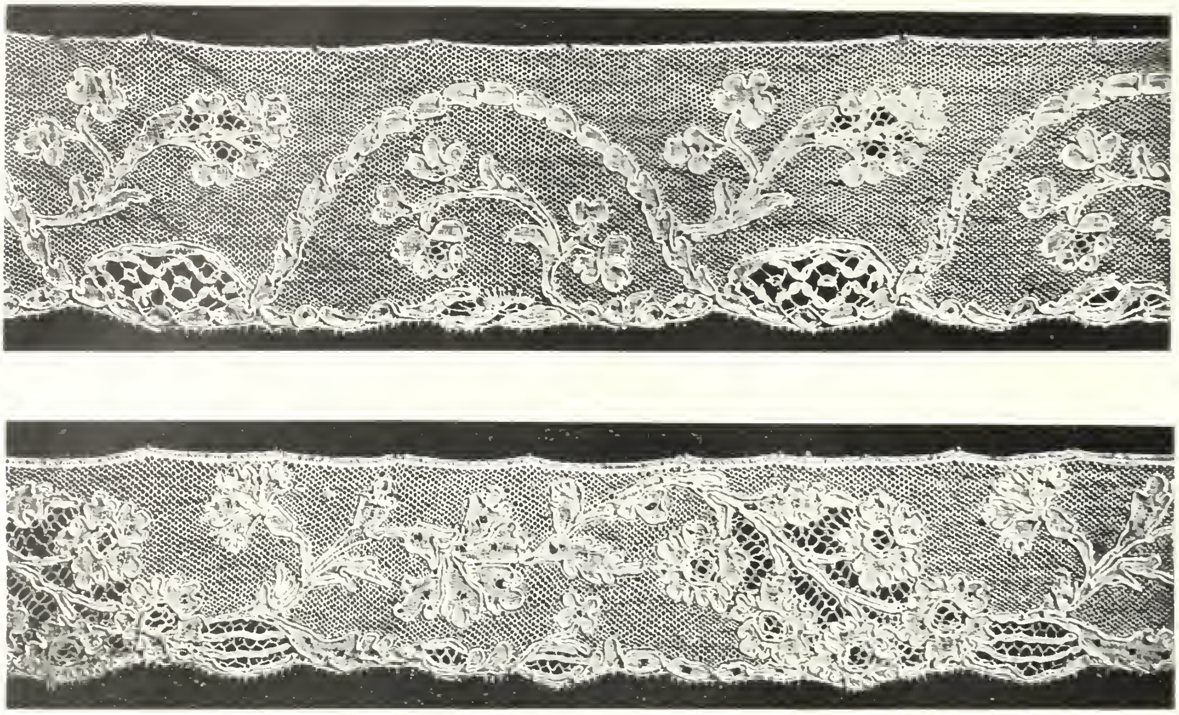
1761. "Une paire de manchettes de Malines à [illegible]"—*[illegible]*

‡ The sprigs in Mechlin are, however, clumsier in drawing.

§ No. 1207-'72 at the Victoria and Albert Museum shows this flower [illegible]

‖ [illegible]

¶ [illegible] Mechlin [illegible] flower.



No. VIII.—MECHLIN, SHOWING ALENÇON INFLUENCE IN ITS DESIGN AND IN THE COARSER CORDONNET
MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

show the French influence of the late eighteenth century.

Design in Mechlin is in general floral in character. But a curious figured design is illustrated in Séguin (La Dentelle, Plate XIV., Fig. 1), and characterised by him as "une niaserie enfantine." This piece, which dates from the last years of Louis XV., represents two men in a carriage driving a horse. The men wear three-cornered hats, long coats, ruffles; two birds are flying in the air, and the group is separated from its repeat by an ill-drawn tree. A piece in the Victoria and Albert Museum [*] has a pattern of trees, buds, and scrolls, with cupids blowing horns and shooting at winged and burning hearts. A fragment of an altar cloth in the Gruuthuus Museum [†] shows a medallion containing figures representing some scriptural scene. A similar piece, including several similar medallions, is in the Cinquantenaire Museum at Brussels.

The ground and ornament of Mechlin, like Valenciennes, are made in one piece on the pillow; and many and various experimental fancy groundings were tried before adopting the hexagon-meshed réseau made of two threads twisted twice on four sides, and four threads plaited three times on the two other sides, producing a shorter plait and a smaller mesh than that of the Brussels réseau.

The early grounds are varieties of the "fond de

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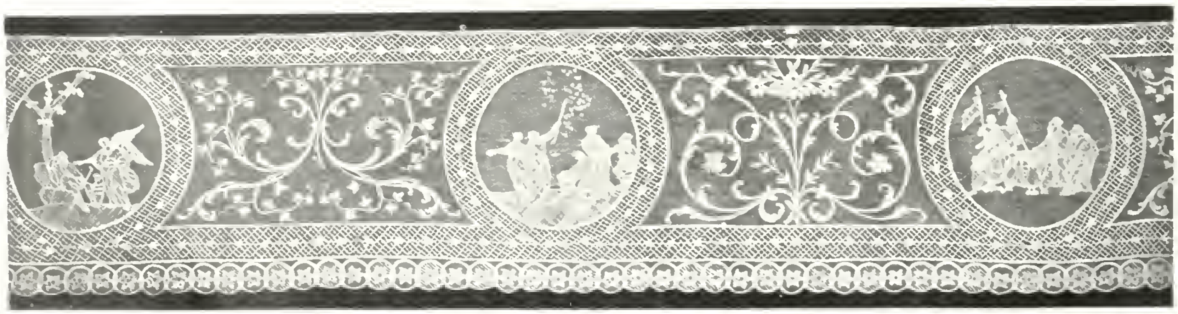
[*] 1400-'74.

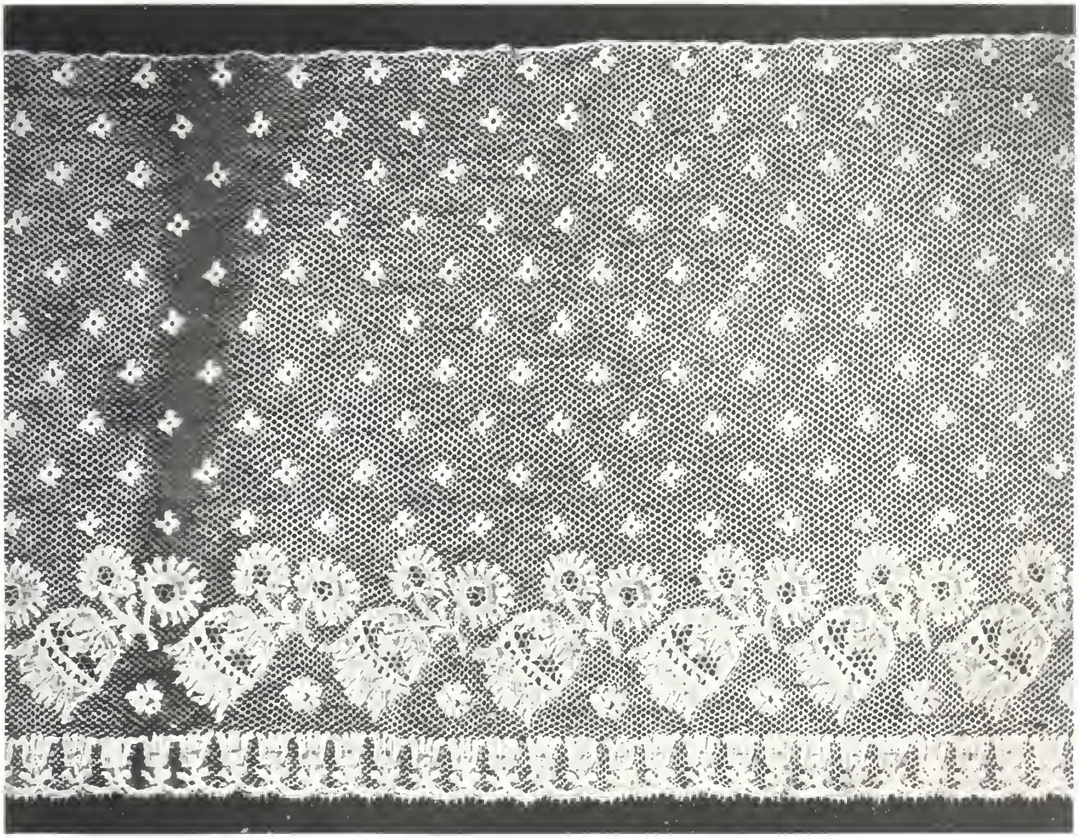
[†] Litt. B., No. 6.



No. IX.—MECHLIN LACE WITH MEDALLIONS OF SCRIPTURAL SUBJECTS MUSÉE DES ARTS DÉCORATIFS, BRUSSELS neige," and the *fond-chant* or six-pointed star mesh is met with. A reseau of interlaced double threads is also of frequent occurrence, and a reseau of four threads plaited to form a very large mesh having the effect of an enlarged *fond chant* ground.

The most common form of ornamental filling is an arrangement of linked quatrefoils.

The *toilé* is finer and less close in texture than Valenciennes, and appears to be now dense and cloudy, now thin and almost transparent. This unevenness of quality, together with the presence of the cordonnet (which gives precision to the ornament), is responsible for the old name of *broderie de Malines.*



No. X.—MECHLIN LACE, LATE EIGHTEENTH CENTURY   VICTORIA AND ALBERT MUSEUM

ANTWERP LACE.

Antwerp, though an old lace-making centre,* is remarkable for only one type of peasant lace, the Potten Kant, so-called from the representation of a pot of flowers with which it is always decorated. Mrs. Palliser considered the *motif* to be a survival from an earlier design, including the figure of the Virgin and the Annunciation, though it does not appear that any such composition has been met with.† The motif of a vase of flowers is a common one among Flemish and Belgian laces; and the flowers are not restricted to the Annunciation lilies —roses, pinks, sunflowers, and other flowers being met with.

The ground varies from a coarse *fond chant* to various large meshed coarse and fancy grounds. The laces are usually straight-edged. The pot, or vase, or basket is not always part of the design: a stiff group of flowers, throwing out branches to right and left, is almost invariable. Sometimes pendant festoons or garlands, or bunches of flowers are met

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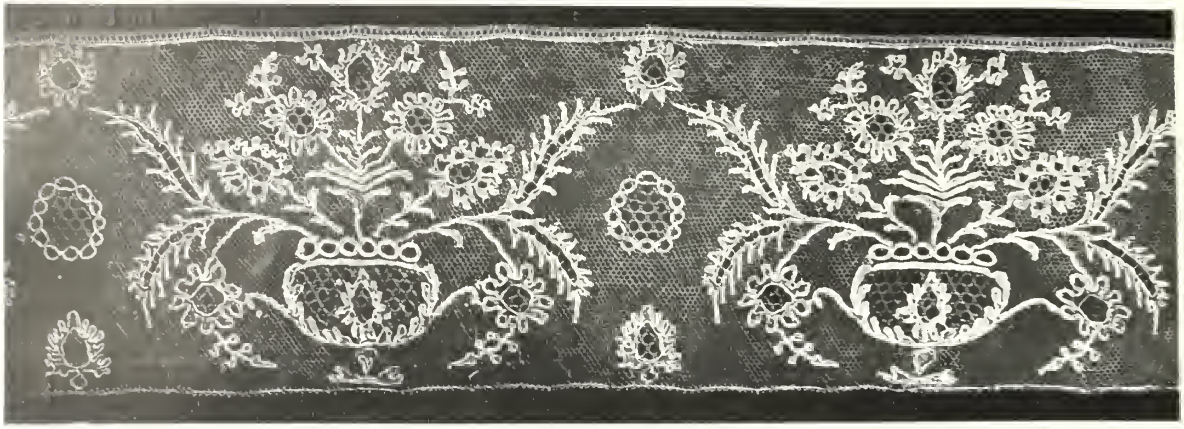
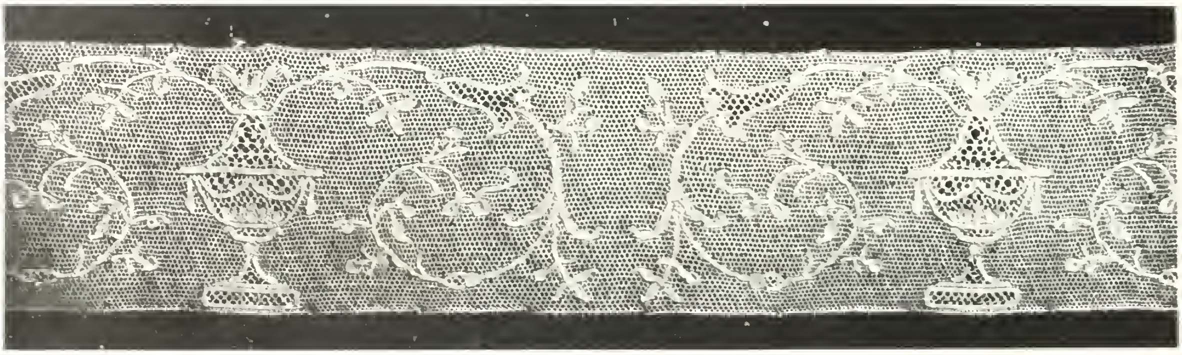
* See Mechlin.

† "The flower-pot was a symbol of the Annunciation. In the early representations of the appearance of the Angel Gabriel to the Virgin Mary, lilies are placed either in his hand, or set as an accessory in a vase. As Romanism declared, the angel disappeared, and the lily-pot became a vase of flowers; subsequently the Virgin was omitted, and there only remained the vase of flowers."—*Mrs. Palliser.*

GAME PUBLIC LIB.

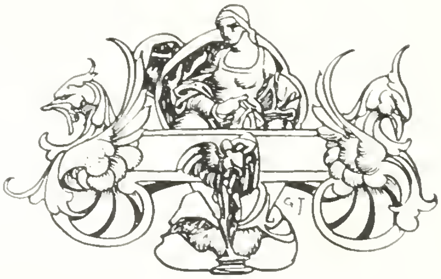


No. XI.—ANTWERP POTTEN KANT MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

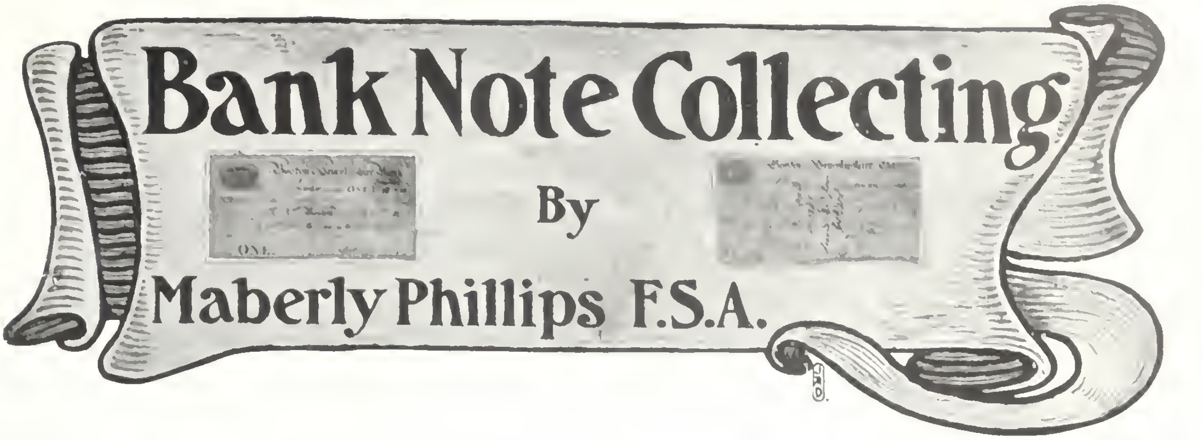


No. XII.—ANTWERP POTTEN KANT WITH FOND CHANT GROUND MUSÉE DES ARTS DÉCORATIFS, BRUSSELS

with. The cordonnet of strong untwisted thread often appears too coarse for the *toilé*, and outlines it with short loops. Antwerp lace appears in a portrait of Anna Goos (1627 to 1691) in the Plantin Museum at Antwerp. The date of the portrait is between 1665-70, and the lace, which is straight-edged, has a thin formal scroll pattern upon a réseau ground.



1570 '72, Victoria and Albert Museum, is a border of Antwerp lace with a loosely twisted sort of œil de perdiex ground, and pattern of flowers and leaves. The outline to the pattern and the gimp of the leaves and flowers are like those seen in some of the early eighteenth century Mechlin laces.



Bank Note Collecting

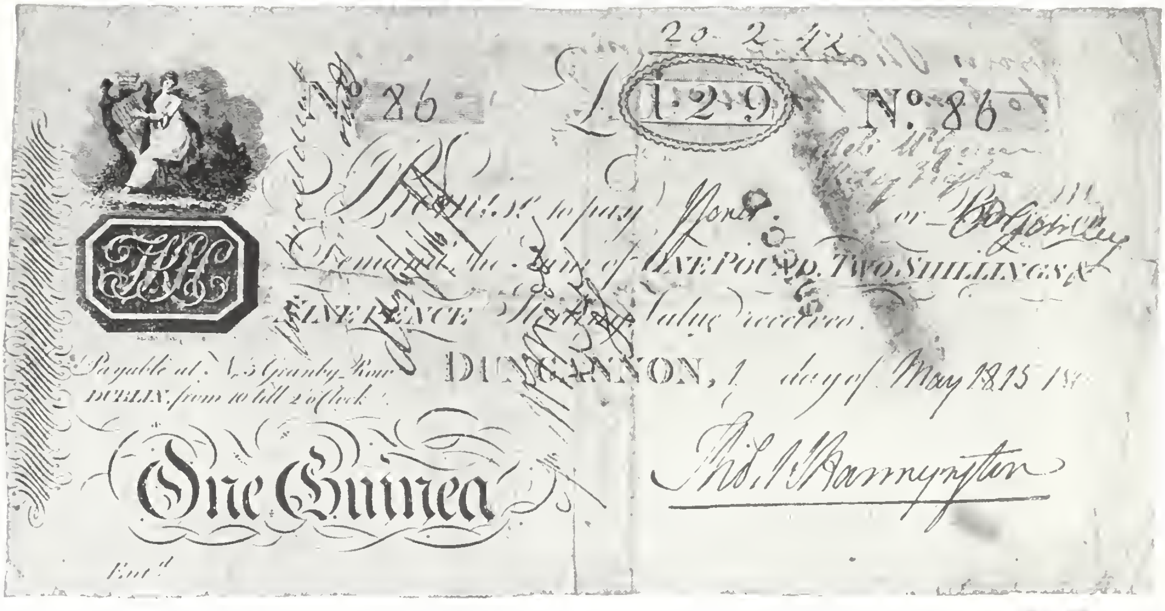
By

Maberly Phillips F.S.A.

Irish Notes

In my former articles on this subject (January, May, and August, 1903) I endeavoured to bring out some of the salient points in the obsolete note-issues of English bankers and traders. I now hope to introduce to the notice of the collector some of the leading features in the issues of the Irish bankers. Their notes are rare, but are obtainable by the diligent collector. I have succeeded in gathering about eighty examples.

The Emerald Isle has had her fair share of paper money, though when and by whom notes were first issued in Ireland is a mystery of the dim past. Her note-issue was not confined to paper, as in the early years of the eighteenth century tradesmen issued promissory notes on copper for a halfpenny, penny, and twopence, and on silver for threepence. One issued by James Maculla, of Dublin, in 1729, has on the face, "I promise to pay the bearer on demand twenty pence a pound for these," and on the obverse, "Cash notes, value received. Dublin, 1729, James Maculla." Simple as such instruments were, paper money was still more easily produced, and apparently as freely accepted. The term banker was soon added to the names of those persons or firms who stood out prominently in monetary transactions. One of the earliest was John Demar. He is said to have served as a trooper in one of Cromwell's regiments of horse, and after the Restoration to have sold his property in the West of England and retired to Dublin, where he carried on an extensive usury business. He died in 1720,



20. 2. 42

No. 86 £ 1.2.9 No. 86

I Promise to pay ... or ... on Demand the Sum of ONE POUND, TWO SHILLINGS & NINE PENCE Sterling Value received.

DUNGANNON, 1 day of May 1815 18

Payable at No. 5 Granby Row DUBLIN, from 10 till 2 o'Clock.

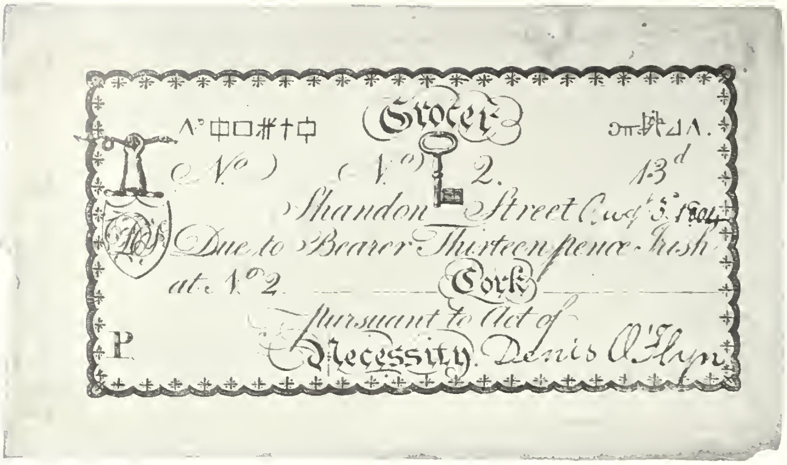
One Guinea

Thos. Barrington

Entd

DUNGANNON NOTE FOR ONE GUINEA, £1 2s. 9d.

BURLINGAME PUBLIC LIB.



Grocer

No. 2. 13d

Shandon Street Aug. 3 1804

Due to Bearer Thirteen pence Irish

at No. 2. Cork

Pursuant to Act of Necessity. Denis O'Flyn

P.

DENIS O'FLYN'S NOTE FOR 13 PENCE A "HOG"

at the advanced age of 92. Swift and some of his friends wrote an elegy upon him which concludes :

> 'Alas ! the sexton is thy banker now !
> A dismal banker must that banker be,
> Who gives no bills but of mortality."

As time went on, many very substantial bankers flourished, but down to the end of the last century paper money was most profusely issued by the mongrel tradesmen bankers. A return made to the Committee of the House of Commons in 1804 on Irish Exchanges by the collectors of the Inland Revenue gives an insight into the matter. It says that "the number of banks, in their several districts, issuing bank-notes, silver notes, and I O U's were as follows : City of Dublin, six ; Waterford, one ; gold and silver notes, 28 ; silver notes, 62 ; I O U's, 128. Some idea may be formed of the general character of the parties issuing these I O U's by taking the district of Youghal, where I O U's from six shillings down to threepence halfpenny were the principal currency.

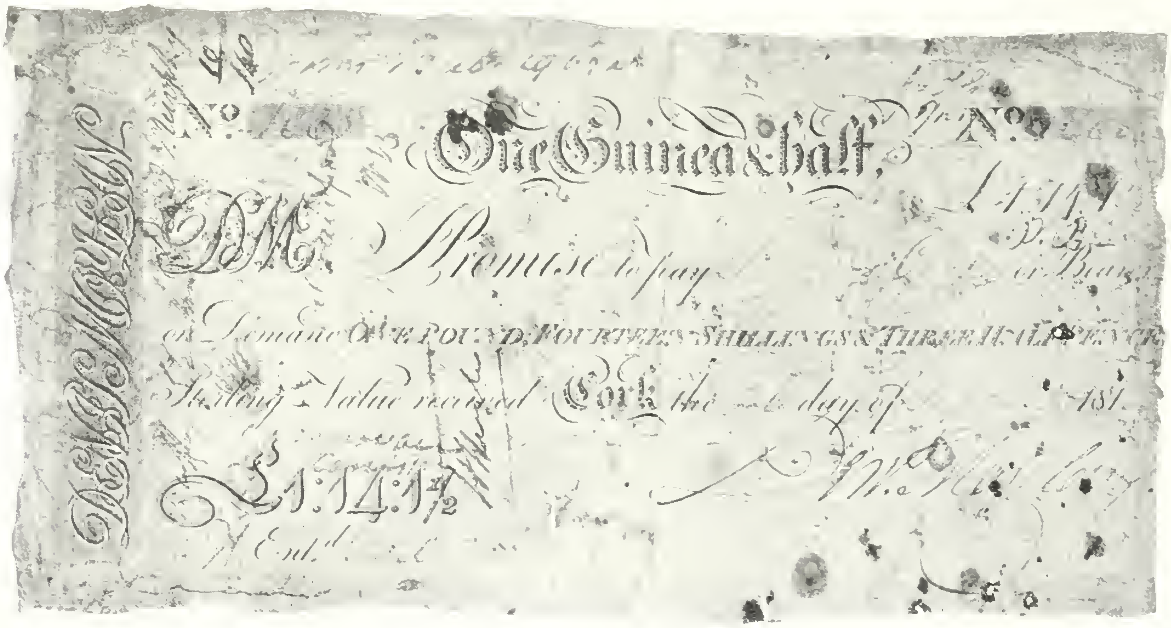
"In Youghal : ten grocers, two general shopkeepers, one stationer, one hardware shopkeeper, two bakers, two cornfactors, one cabinet-maker, one shoemaker, one linen-draper, one wool-comber.

"In Castlemarty : two grocers, one apothecary.

"In Cloyne : three grocers, one chandler, four spirit dealers, one linen-draper, one baker, one strong-water dealer."

Many other places are enumerated with much the same result.

In a work entitled *Clubs of London*, the writer gives an amusing account of his interview with a Killarney *banker*. During a residence of a few weeks in the district he had become possessed of sixteen notes upon the Killarney Bank, which in the aggregate amounted to fifteen shillings and ninepence. The banker was the saddler of the district, who, when asked for cash for his



No.

One Guinea & half,

No.

£1.14.1½

D.M. Promise to pay or Bearer

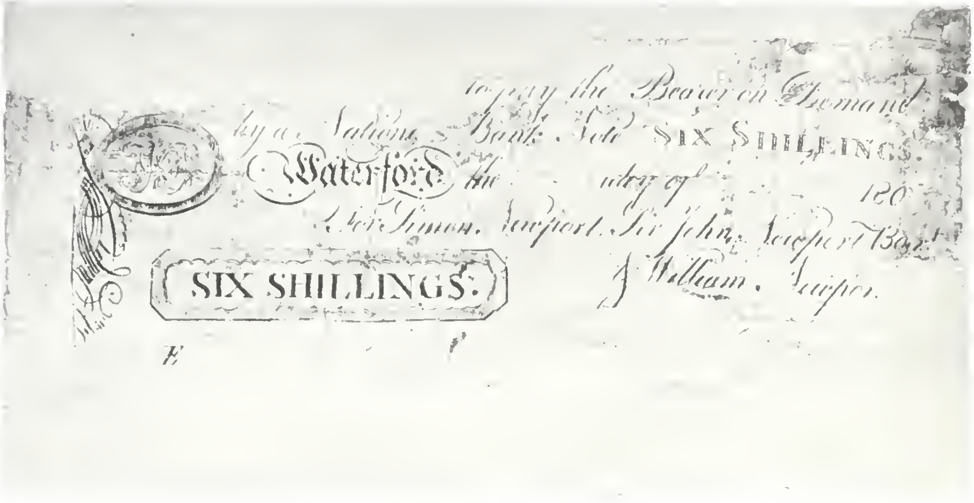
on Demand ONE POUND, FOURTEEN SHILLINGS & THREE HALFPENCE

Sterling Value received Cork the day of 181

£1:14:1½

Entd.

CORK NOTE FOR ONE GUINEA AND A HALF, £1 14s. 1½d notes, looked in utter amazement, replying, "Cash, plase yer honour, what is that? Is it anything in the leather line? I have a beautiful saddle here as was ever put across a horse, good and cheap. I should be sorry, most noble, to waste any more of your lordship's time or of those sweet beautiful ladies and gentlemen with you; but I have an illegant bridle here as isn't to be matched in Yoorup, Aishy, Afrikay, or Merikay, its lowest price is 15s. 6½d.—will say 15s. 6d. to your lordship. If ye'ell be pleased to accept of it, then there will be two pence halfpenny or a three-penny note coming to your lordship, and that will clear the business at once." Doubtless the account is highly coloured, but gives an idea of some of the country bankers of that day.



to pay the Bearer on Demand

by a National Bank Note SIX SHILLINGS.

Waterford the day of 180

for Simon Newport. Sir John Newport Bart.

SIX SHILLINGS.

William Newport.

NEWPORT'S "SILVER NOTE" FOR SIX SHILLINGS

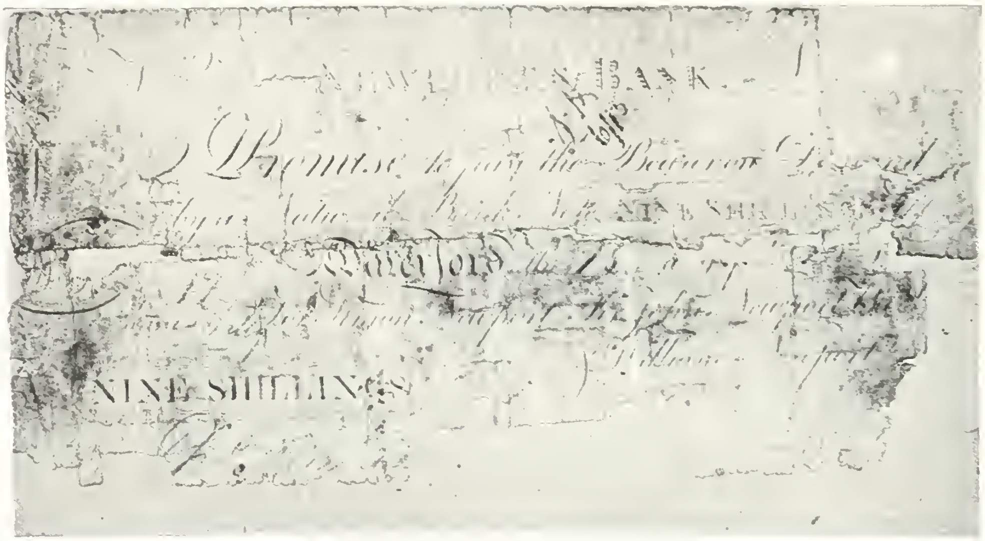
The wild growth of Irish banks is shown in the Commons' Report for 1804, already referred to. Every conceivable expedient was adopted to extend the note issue. Small tradesmen were given a premium to launch them into circulation. Bankers themselves attended the markets and fairs, and pushed their notes. Panic followed panic until 1820, when the issue of the Bank of Ireland stood at £5,000,000, and those of other banks in proportion. Then came the storm. In one month eleven banks went under. In the south of Ireland only two were left—Messrs. Delacour, at Mallow, and Redmond, at Wexford. Terrible distress followed.

There was a humorous side to the picture, too. At Cork a gentleman wanted a leg of mutton, but had only £5 notes to pay for it, which all the butchers declined. At Limerick a very wealthy man had sent out invitations for a large dinner party the week in which the banks smashed. He considered himself fortunate in finding amongst his stock of ready money one note of the Bank of Ireland for £10. "No one doubted the goodness of the note, but no one could give change for it. Ten pounds, in gold or silver, were not in the county; and as for credit, there was none to be had. In this extremity, with money—which was not money—and without credit, having tried butcher, baker and confectioner, in vain, the gentleman gave up the idea of his dinner party in despair, and wrote to his friends to keep the engagement standing until he could procure cash or credit for a ten-pound note."

The Irish bankers issued notes for various amounts. Some adopted even pounds, others used multiples of 5s., while the Irish guinea and various multiples of it were the figures chosen by still others. Notes were issued for one pound, twenty-five shillings, thirty shillings, and two pounds. Silver coin being very scarce, the odd amounts for which the notes were issued would greatly facilitate trade. Nearly every old note has several endorsements both back and front, as it was then the general custom for each holder to put his name upon it before he parted with it.

The celebrated bankers, Stephen and James Roche, of Cork, issued notes payable to bearer on demand, in Cork only, for one pound, one guinea (value £1 2s. 9d.), twenty-five shillings, thirty shillings, one guinea and a half (value £1 14s. 1½d.), three guineas (value £3 8s. 3d.), four guineas (value £4 11s.), etc., etc. Each note has a declaration upon it as to the hours during which it is payable, namely, "Payable from ten o'clock in the morning till two in the afternoon." The calculations required for such numerous and varying denominations must have taxed the patience of the unfortunate "teller" of that day.

The value of the guinea note (£1 2s. 9d.) is curious. It dates as far back as 1737, when the Government made some attempt to settle the currency question. A new coinage was minted, and a scheme of exchange settled, whereby the English shilling was to circulate in Ireland for thirteen pence, hence the expression "thirteens," locally called "hogs" ("pigs" or "testers" were worth sevenpence Irish each). Upon this basis the guinea was worth £1 2s. 9d., and the guinea and a half the awkward amount for all ready reckoning of £1 14s. 1½d.


BANK
Waterford
NINE SHILLINGS

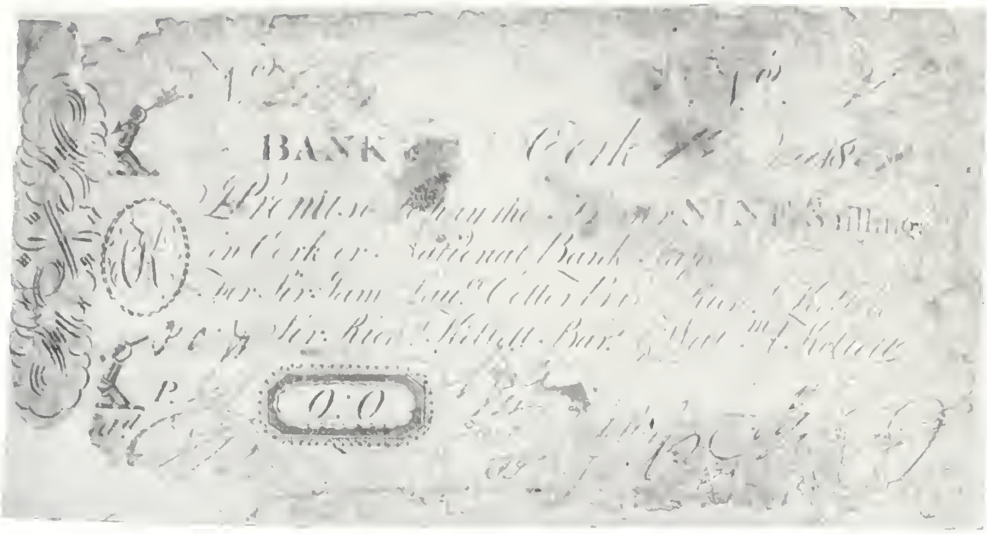
NEWPORT'S "SILVER NOTE" FOR NINE SHILLINGS

Another Cork banker was Denis Moylan, who had a considerable note-issue. An amusing story is told of him. It is said that his will contained a clause ordering "certain Masses to be said for the repose of his soul, and which his executor, a thrifty man, procured to be said in *Lisbon*, finding he could obtain them there cheaper than in Cork, much to the disgust of the local clergy."

Messrs. Joyce and Blake, Galway Bank, also issued a note for one guinea and a half. They commenced business in 1802, and failed in 1814. In one year they forced into circulation over 68,000 notes of sums under three guineas. The partners used to attend the great Ballinasloe fairs for the sole purpose of issuing their notes. "These adventurers resorted to expedients of all kinds for the purpose of forcing a trade. They supplied small traders with their notes, and used to pay a premium to get them into circulation. They attended markets and fairs like so many hucksters. Their favourite issue was—not promissory notes—but post bills at ten days' sight, which being generally unaccepted, were paid, if at all, at convenience."

Strange stories are told of Irishisms upon every conceivable subject, and the bank note can render its quota. At one time Dublin possessed a firm of bankers—Messrs. Beresford, Woodmason, and Farrell. The senior partner was an alderman, and had been Lord Mayor of Dublin, and took a very active part in all municipal and political matters. During the Rebellion in 1798 he personally attended the public executions of the so-called rebels. In this way he made himself most unpopular with the lower classes, who regarded the sufferers as martyrs. They therefore hit upon the following ingenious plan of revenge: they collected a large quantity of the notes of Beresford & Co., and amidst great jubilation publicly burnt them, "crying out with enthusiasm, while the promises to pay on demand were consuming, 'What will he do now? His bank will surely break!'"

One other custom showing the native simplicity of the Irishman may be here recorded, namely, the practice of *pawning bank-notes*, not when the



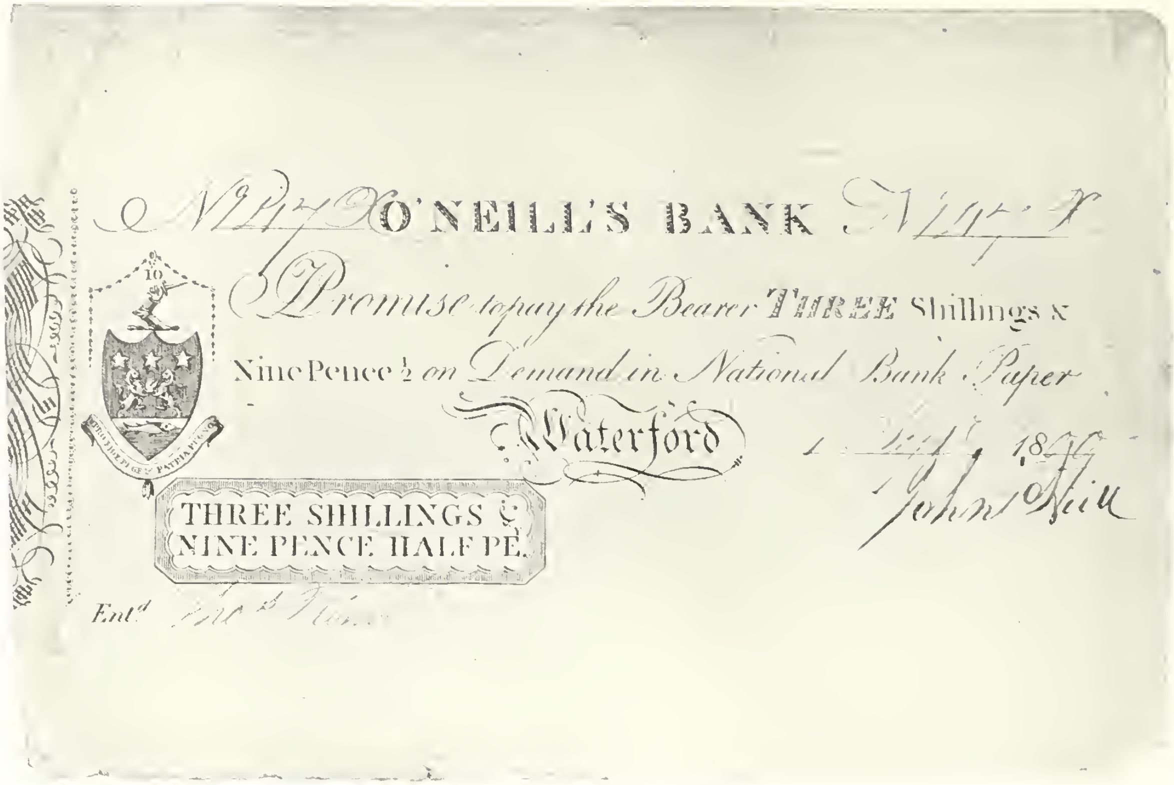
KELLETT AND CO., CORK, "SILVER NOTE" FOR NINE SHILLINGS

bank was in difficulties and the notes might be at a discount, or for a time unredeemable in cash, but notes pawned when the owner was in want of a little ready money, in preference to their being cashed in full by the banker by whom they were issued. A letter to the *Times* only sixty years ago, October 25th, 1845, gives an account of this practice. The writer states that on a recent visit to Galway he was told that the people had so little idea of the true nature of bank-notes that pawning them was no uncommon event. He says:—"I was so incredulous of this that the gentleman who informed me wished me to go with him to any pawn-broker to assure myself of the fact. I went with him and another gentleman to a pawn-broker's shop, kept by Mr. Murray, in Galway. On asking the question, the shopman said it was a common thing to have money pawned, and he produced a drawer containing a £10 Bank of Ireland note pawned six months ago for 10s.; a 30s. note of the National Bank pawned for 10s.; a 30s. Bank of Ireland note pawned for 1s.; a £1 Provincial bank-note pawned for 6s.; and a guinea in gold of the reign of George III. pawned for 15s. two months ago. The £10 note would produce 6s. 6d. interest in the year if put into the savings bank, whilst the owner who pledged it for 10s. will have to pay 2s. 6d. a year for the 10s. and lose the interest on his £10, in other words he will pay 90 per cent. through ignorance for the use of 10s. which he might have had for nothing. Mr. Murray said that often money was sold as a forfeited pledge—that a man would pawn a guinea for 15s., keep it in pledge till the interest amounted to 3s. or 4s., and then refuse to redeem it."

Apparently such customs are not unknown even in England in the present day. A local paper before me has an article headed "All left with 'Uncle,'" and after enumerating various extraordinary things that have been pawned, says: "The most curious customer I have is an old lady, who for years has regarded me in the light of her banker. She has a fortune—Government stocks, securities and all that, and cash besides. The latter she entrusts to me, pawns it in fact, and all because she has a lively horror of banks, believing that if she deposited her money with any of them, they would immediately smash. She comes here every Monday morning, redeems her strong box, takes out enough money for the week's expenses, pays the interest for the week upon the transaction, re-pawns the money, pays for the ticket, and goes away happy and contented."

In Ireland the note-issue of the private banker has entirely passed away, and to-day the paper money that may be afloat is all issued by the joint stock banks.

In addition to their ordinary notes, many Irish bankers indulged in a unique issue known as "Silver Notes." These rarely fall into the hands of the collector in good condition. They are very seldom to be met with; I think myself most fortunate to be able to show a few examples. During the closing years of the eighteenth century silver



No [illegible] O'NEILL'S BANK No [illegible]

I Promise to pay the Bearer THREE Shillings & Nine Pence ½ on Demand in National Bank Paper

Waterford [illegible] 18[illegible]

John O'Neill

THREE SHILLINGS & NINE PENCE HALF PE.

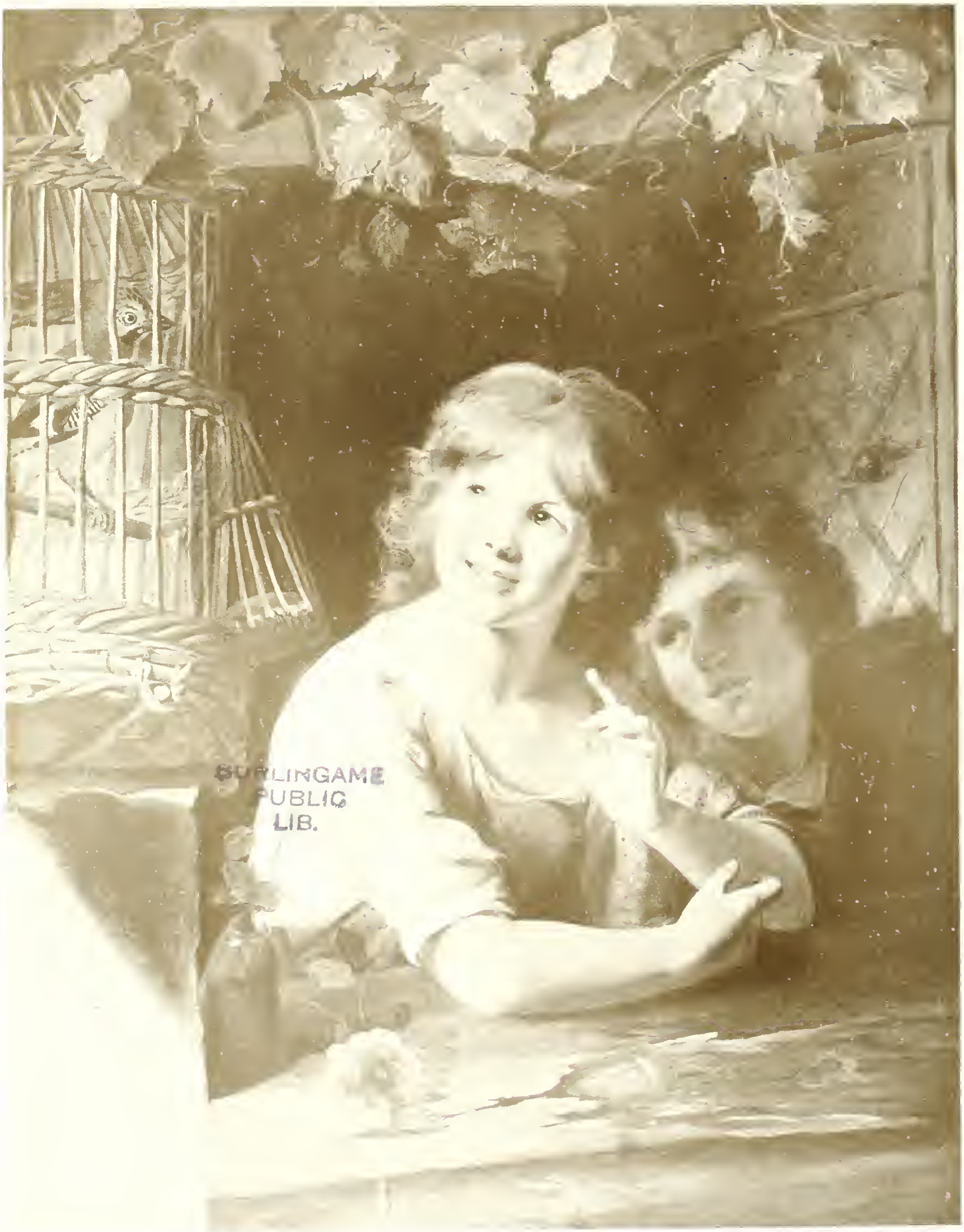
Entd [illegible]

JOHN O'NEILL'S NOTE FOR THREE SHILLINGS AND NINEPENCE HALFPENNY, 3S. 9½D.

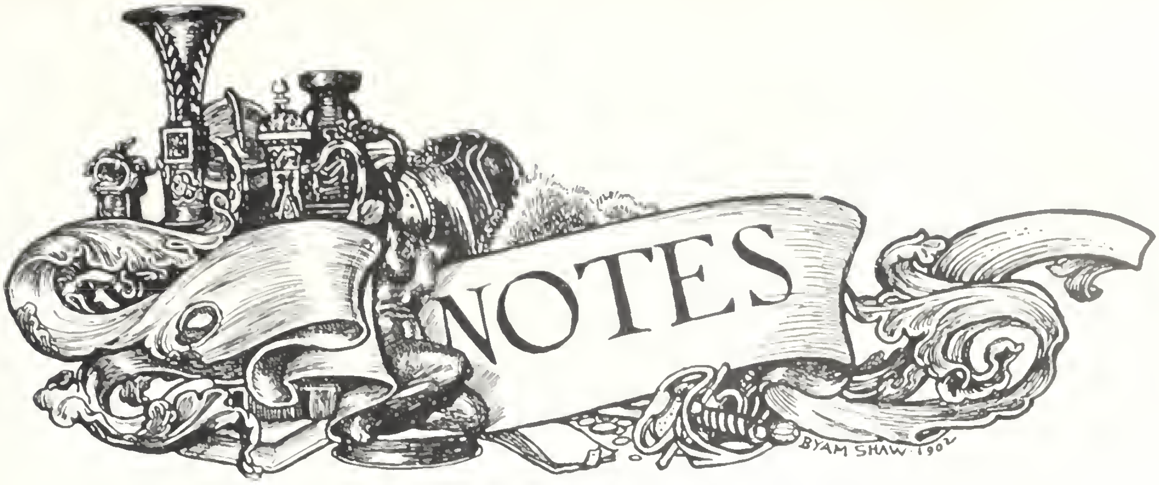
coin became very scarce in Ireland. In some districts, as I have shown, it was not to be procured at all. "Silver Notes" were to meet this difficulty, all being under the value of a guinea. Messrs. Newport, of Waterford, issued notes for 6s. and 9s.; one for the former amount in a very dilapidated condition is here illustrated. Messrs. Kellett, of Cork, issued a note for 9s., and probably for other amounts; why such sums were selected I cannot understand! Most of these notes were not redeemable for *cash*, but were accepted in sums of a guinea and upwards in exchange for the notes of some Dublin or Cork banker. Messrs. Leslie & Co. adopted as their standard a fractional part of the Irish guinea. I have their notes for 3s. 9½d., being one-sixth of the guinea (£1 2s. 9d.). They also issued for 7s. 7d.

A few particulars of one other firm who had a very extensive issue of silver notes, namely, John O'Neill, may be given as a specimen of the reckless note-issue of the bankers of that time. O'Neill commenced business May 24th, 1799, and failed in 1801. During this brief period he did not allow the grass to grow under his feet. The assignee to his estate says:—"I found the full extent of the paper he ever had issued amounted to upwards of £168,000, of which there was a sum amounting to upwards of £80,000 in a private closet in the house, which had been issued and returned." In addition to these bank-notes, O'Neill issued silver notes to an amount equal to one-fifth of his note-issue, "and these he forced very much into circulation." In one year he paid £59 13s. 9d. for duty, which was one farthing on notes of nine shillings, one-sixth of a penny on notes of 6s., and one-twelfth of a penny on notes of 3s. 9½d. "The £80,000 of returned notes in the closet show how O'Neill came to grief. The public apparently wished for some better medium, and the banker broke down when he had redeemed £80,000 out of £168,000. He, therefore, exclusive of the 'Silver Notes,' apparently bamboozled the community out of £88,000."

Much of my information is gathered from Lawson's *History of Banking*, Dillon's *History of Banking in Ireland*, and from the pages of the *Journal of the Cork Historical and Archæological Society*, 1892-94, where there will be found a most interesting series of articles upon the old Irish Private Bankers, by C. M. Tenison, B.L., Hobart, Tasmania.



TWO CHILDREN WITH A JAY IN A CAGE
BY REV. W. M. PETERS
FROM THE COLLECTION AT BELVOIR CASTLE
By kind permission of His Grace the Duke of Rutland



Baron Boxall's "Sodoma"

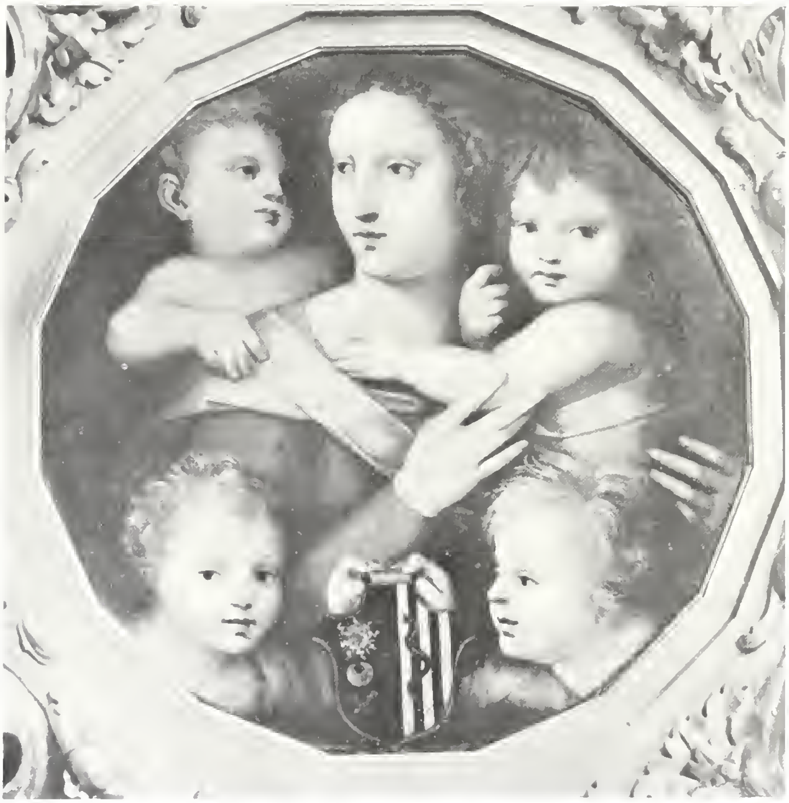
Among the pictures attributed to Sodoma—or rather to "Razzi," as he is there styled—chronicled in the index to Messrs. Christie's *Sale Catalogues*, under the date 1847 occurs the entry:—

Countess of Spenocchi and Family. Polygonal panel. Imported by Irving.
(Bought by) *N.N.* *£199 10s.*

Again in 1859 we find:—

Countess of Spenocchi and Familly, &c., &c.: called "Charity." Northwick Collection.
(Bought by) *J. W. Brett.* *£67 4s.*

From this latter date traces of the picture vanished, although it was advertised for by Mr. Robert H. Hobart Cust when preparing his *Life of Sodoma*, until an accident, after the publication of that work, revealed its whereabouts—namely, in the collection of Baron Boxall (14, Cambridge Square, Hyde Park). On further enquiry, certain other links in the history of the painting transpired. It appears to have passed into the Gurney Collection, whence in 1866-1867 it was bought by Mr. Lhermitte, from whom it passed again into the possession of his son-in-law, the present owner.



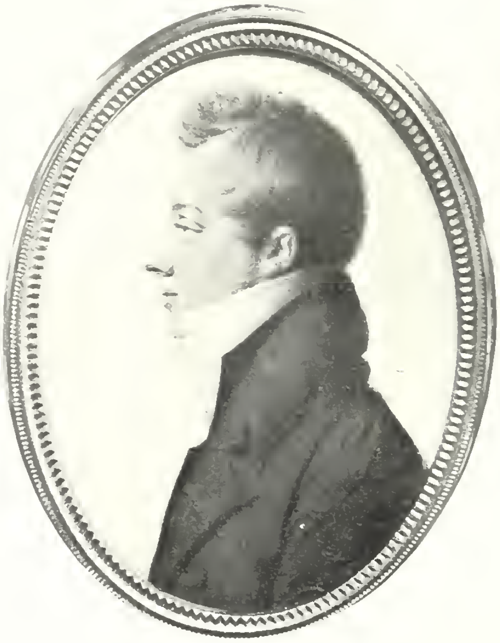
[*Photo. H. Burton, Florence.*

COUNTESS SPANOCCHI AND FAMILY (?) BY ANDREA DA BRESCIA

The picture is painted on a panel of polygonal shape. A coat of arms (?) is depicted—perhaps by a later hand—below the group of figures, and it is enclosed in a remarkable late-Renaissance frame, which bears upon it the following inscriptions: above, "*Contessa Spannocchi e figli*," and below, "*Razzi da Siena*." These indications, while of assistance in tracing the lost picture, in point of artistic fact have proved most misleading. In the first place, that there is no such person as "*Razzi* da Siena" has been so fully proved that it is unnecessary to enter upon the discussion again.

Next, a first glance shows at once that the work, though very fine, is *none of his*. It is by a later and much more eclectic artist, namely, *Andrea de' Piccinelli*, known generally as *Andrea da Brescia* or *Brescianino*.

Thirdly, careful enquiry in Siena elicits the fact that the coat of arms is not that of the Spannocchi family at all, nor of any family allied to them. In fact, it is most probably merely emblematic. That Brescianino, who lived in Siena during the first half of the sixteenth century, may have painted to order some lady of the Spannocchi family with her children in a sort of quasi-allegorical guise, is conceivably possible: but there is nothing to prove even that fact.



EDWARD FOSTER BY THE ARTIST

Nevertheless, the value and interest of this fine and well-preserved painting remains undiminished by the collapse of the fictions that have hitherto hung around it, and its owners may well pride themselves on the possession of an admirable example of the work of a delightful and somewhat rare master, concerning whom, till recently, very little was definitely known.

Edward Foster the Centenarian Miniature Painter

The following details concerning Edward Foster, who was recently referred to in an article on silhouettes, may be of some interest. Edward Foster, son of a gentleman of means, was born in Derby on November 8th, 1762. He held a commission in the Army in early life, but soon forsook the profession of arms for that of an artist. He was of the same family as the John Thomas Foster whose widow (*née* Lady Elizabeth Harvey) afterwards became the second wife of the fifth Duke of Devonshire. His mother was related to the ducal house of Norfolk. Great talent, ability, and good connections soon placed him in the position of miniature painter to Queen Charlotte and the Princess Amelia, with apartments at Windsor. After the death of his Royal patrons his star waned, and he returned to Derby, where he practised his art for many years. In his old age he commenced to make silhouettes, which, however, were not cut, but nearly all painted in a deep brown, and embellished with gold. He also compiled a series of educational charts — historical and biblical—which were at one time to be found in most schools in England, and the MSS. of which are in the Derby Museum. Strangely, hardly any of his miniature work can be found, which is regrettable, as it was of a very high order, and worthy to rank with that of his great contemporaries. A portrait of himself as a young man is here reproduced. This is by his own hand, and a Liverpool collector has one or two of his daughter's portraits. Here the list ends so far as is known. Possibly some examples might be found at Windsor. His silhouettes are occasionally met with: they are beautifully done, and are generally signed. An American collector in St. Louis has a few of them of fine quality.

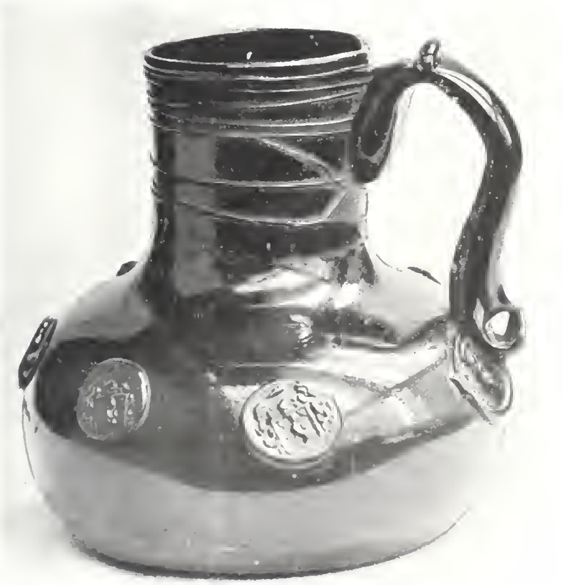
Foster was five times married, and outlived all his family save one daughter, who is now living in a suburb of Liverpool, in poor circumstances, and from whom these details were gathered and authenticated. This lady was present at a dinner on her father's hundredth birthday, when a present of £60 was handed to Foster from Her late Majesty, Queen Victoria. He died on March 12th, 1865, aged 102 years and 124 days. As before stated, though his miniature work is hardly ever heard of, it is of great excellence, and his decadence and subsequent comparative poverty can only be attributed to his having outlived every one of his early friends and patrons.

Old English Glass

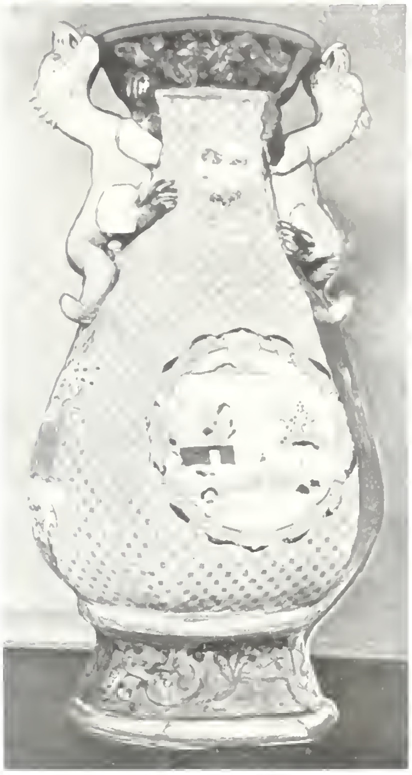
This most interesting and unique specimen of old English glass, now the property of Mrs. Anderson, of Bedhampton Rectory, Havant, was recently discovered in a far-away corner of Wales, and has been pronounced to be of the period of Charles I., and date of 1625 to 1630. It is 7½ inches in height, and 22½ inches in circumference, and is of a dark transparent *olive* green colour, with six shields of armorial bearings.

From about 1616 to 1653 Sir Robert Mansel had the control of the glass making in England, and the above specimen was most possibly made under the patent guaranteed to Sir Robert on May 22nd, 1623, for fifteen years. At that time James Howell, the accomplished traveller, then in the service of Mansel, sent over some Venetians to Sir Robert to England to improve the English glass making, and it is due to their work that the colour of the glass is olive green, as that was not the colour then made in England.

Neither the British nor South Kensington Museums have any specimen at all approaching the jug, and one understands that even in the time of Charles I. few *jugs* were made, which makes the specimen of greater interest. The only history obtainable of it was that it had been in the family of a yeoman farmer for many years, whose ancestor had bought it at the sale of the effects of a family of position, who doubtless had treasured it as a valuable Stuart relic.



CHARLES I. GLASS JUG



FENTON IRONSTONE VASE IN COLLECTION OF DR. H. BOURNE WALLER

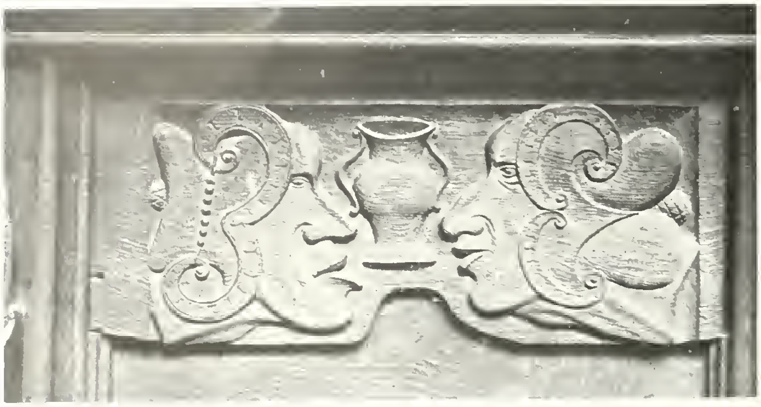
A Fenton Ironstone Vase

The remarkable activity of Miles Mason and his successors in producing both excellent colours and designs in their celebrated Patent Ironstone Ware has attracted a crowd of collectors of recent years. Mason Ware, which at one time was not held in very great estimation, has found a place in the collector's cabinet. Similarly Davenport, of Longport, and other makers of pottery after the fashion of Mason, have received considerable attention from those who have found that the older wares with more fashionable reputation have demanded too long a purse to procure anything like a representative collection.

The vase we illustrate is 2 ft. in height, and is exceptionally Oriental in style for Staffordshire to have emulated. The rich blue base and top of vase are heavily gilded. The two dragons are a salmon pink, and the body of the vase is a grass green, upon which the panels are painted in the Japanese style of Imari ware. It is quite an unusual piece, and indicates how the Fenton Potteries, which were established as early as 1780, vied with Mason, of Lane Delph, whose patent for ironstone ware was taken out in 1813; and a close examination of the Staffordshire wares of the first quarter of the nineteenth century will show how strongly they came under the influence of Japan.

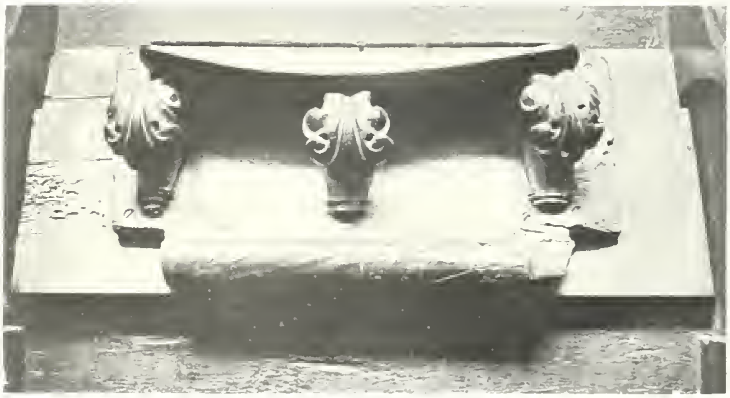
Early Wood-carvings

The photographs reproduced below are taken from the carved choir stalls and miserere seats in the Priory Church of Christchurch, Hants. They date from the thirteenth to the sixteenth century. A full description will be found under each reproduction. The author of these descriptions does not hold himself responsible for their accuracy, although to the best of his belief they are correct.



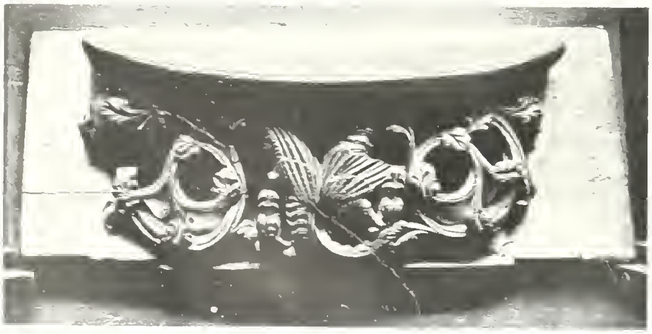
SIXTEENTH-CENTURY PANEL

This panel is of exceptional interest. It shows the controversy over the cup, which Henry VIII. wished to be administered to the laity.



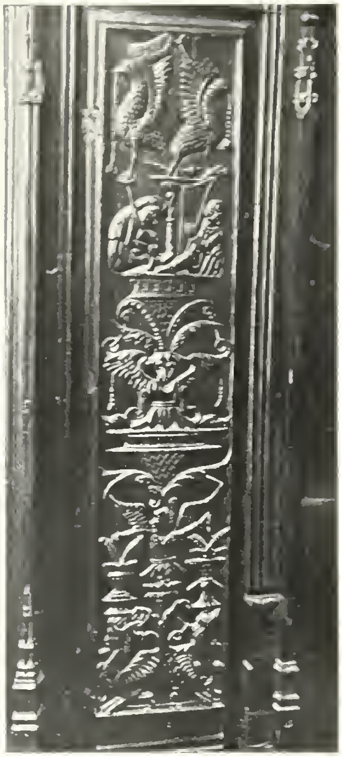
MISERERE SEAT, A.D. 1200

This is believed to be the oldest known example in the world.



MISERERE SEAT A.D. 1300

This seat is carved out of the solid and is said to be the finest of its kind in England.



SIXTEENTH-CENTURY PANEL

Britain and Ireland, in which law and order are represented by two falcons, have their grip upon Scotland typified by its bagpipes; on Ireland, by its harp; on Wales, by its willow and feathers; and on France, by the cock.

A Correction

We have received the following letter regarding Mr. Selwyn Brinton's article, "An English Artist in Morocco," which appeared in the September number of The Connoisseur:—

To the Editor of The Connoisseur.

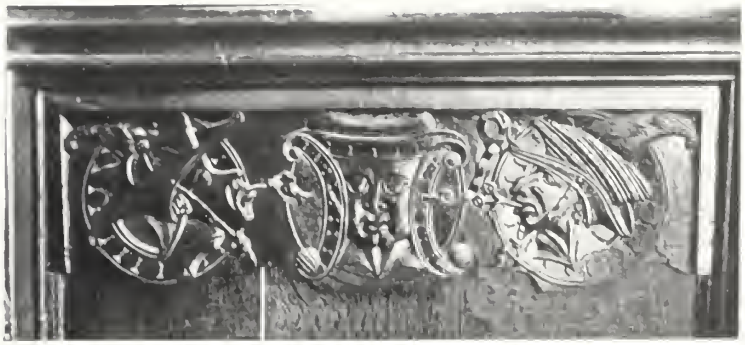
Sir,—Permit me to draw your attention to a serious error in the September number of The Connoisseur.

In an article entitled "An *English* Artist in Morocco" you refer to Mr. J. Lavery. Mr. Lavery, R.S.A., R.H.A., is an *Irishman*, and a distinguished member of the Royal Hibernian Academy.

Kindly see this corrected in your next number.

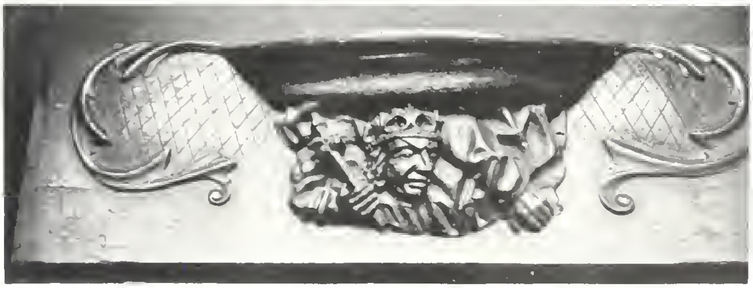
Yours, etc., A. Duffy,
Royal Hibernian Academy, Dublin.

[Editor's Note.—The error referred to in Mr. Duffy's letter is, indeed, of a



SIXTEENTH-CENTURY PANEL

The King of Scotland and Lord Kildare arguing with Henry VIII. One has a piece of thistle and the other a piece of shamrock issuing from their mouths. The two figures on the right are united by a tape, showing that Ireland was at this time united to England, but not Scotland.



FIFTEENTH-CENTURY MISERERE SEAT

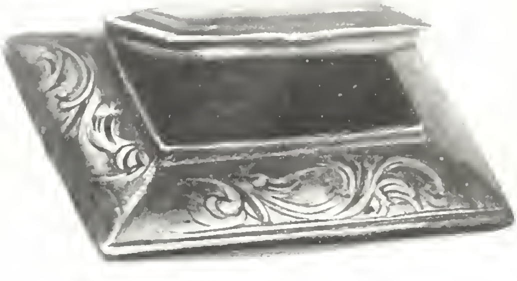
This is supposed to represent Richard III.

very serious nature, and the Editor of THE CONNOISSEUR tenders sincere apologies to Irishmen in general, and Mr. Duffy in particular, for thus having outraged their sense of patriotism.]

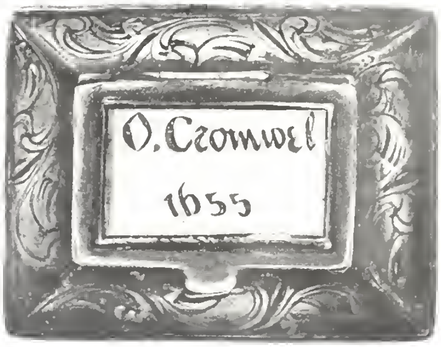
Oliver Cromwell's Snuff-Box

THERE is always a peculiar interest attaching to objects that have been in the possession of great men. There is quite a special class of collectors who devote themselves to procuring personal relics of historic celebrities. More often than not these articles are of less than ordinary artistic interest, but by reason of their associations they have an enhanced value to hero worshippers. Mary Queen of Scots has quite a crowd of adherents who treasure small trinkets that were once hers. At the Stuart Exhibition a great number of Stuart relics were unearthed from the jealously guarded treasure caskets of their owners.

In the illustrations we give of a snuff-box it will be seen that it is not of great sumptuousness. It, as befitted its owner, is a sobersides among snuff-boxes which grace the cabinets of celebrated collections. No jewels decorate its sombre metal surface, and it is innocent of the pomps and vanities with which French artists decorated similar objects. But it bears on its ivory tablet the magic name, "O. Cromwel," and is dated 1655. It was turned up on the land by an ancestor of the present owner a hundred years ago when he was ploughing one of his fields. It has never been exhibited, and has never faced the camera before. It is interesting to think that it was in everyday use by Old Noll, the stern and rugged leader of the Revolution which began in the sleepy hollow at the foot of the Chiltern Hills in Buckinghamshire, and ended with the tragedy in Whitehall, when King Charles stepped out of the window at the Banqueting House and was beheaded by the man with a crape mask on that eventful day in January in 1649.—A. H.



OLIVER CROMWELL'S SNUFF-BOX



TOP OF OLIVER CROMWELL'S SNUFF-BOX

Young Girl Peeling an Apple By Nicolas Maes

The delightful little picture of *A Young Girl Peeling an Apple*, the work of Nicolas Maes, which we reproduce as a plate in the present number, is one of the imposing array of works by masters of the Dutch School in the recently sold Kann collection. The dark red of the dress, the intense black of the bodice, the white apron, and the red, yellow, and black tints of the Oriental rug on the table by the young girl, are of a vigorous tonality, accentuated by a strong effect of chiaroscuro. The whole scene gives an impression of comfort and well-being.

In 1824 this picture formed a part of the famous Bernal collection, four years later it entered the M. Zachary collection, and finally became a treasured item in the John Walter collection.

Nicolas Maes, one of the best of the Dutch genre painters, modelled his style on the pictures of Rembrandt of about the year 1650. He studied under Rembrandt up to about 1665, when he left his great master's studio at Amsterdam and went to Antwerp. Little else is known of his life. His early pictures are extremely rare, and it is believed that more than two-thirds of them are in England. Three of the highest quality are in the National Gallery, whilst others are at Apsley House and Bridgewater House.

Coaching Scene By Rowlandson

The interesting *Coaching Scene*, by Thomas Rowlandson, which we reproduce as a plate, is a typical example of the work of that celebrated designer and etcher of caricatures and humorous subjects. He was born in London in 1756, about the same time as Isaac Cruikshank and Gillray, and some six years before Bunbury. At a very early period he gave indications of a remarkable talent for caricature, which he developed in Paris and at the Royal Academy Schools. Before he was twenty-five he found a ready market for his works with Fores, Tegg, Ackermann, and other print-sellers, and so prolific was his brush that he frequently drew and saw published two fresh caricatures a day.

A large number of his plates appear in works published by Ackermann, amongst the more important being *The Microcosm of London*, *Tour of Dr. Syntax*, *The Adventures of Johnny Newcome*, *The Vicar of Wakefield*, and *The History of Johnny Quae Genus*.

Child Subject By Peters

By the kind permission of His Grace the Duke of Rutland we are enabled to reproduce the charming picture, *Two Children with a Jay in a Cage*, from the collection at Belvoir Castle. It is the work of the Rev. Matthew William Peters, who was born in the first half of the eighteenth century. He painted many fancy subjects, and also portraits, with much taste and elegance. Many have been engraved by Bartolozzi, Marcuard, Dickinson, and J. R. Smith.

Miniatures of Mrs. Fitzherbert and the Duchesse de Chevreuse

The two colour-plates of *Mrs. Fitzherbert* and *The Duchesse de Chevreuse* are from miniatures in the possession of Sir J. G. Tollemache Sinclair, Bart. That of Mrs. Fitzherbert, who, it will be remembered, secretly married King George IV. when Prince of Wales, is by that king of eighteenth century miniaturists, Richard Cosway. The painter of the other miniature is unknown.

Of the many portraits of the beautiful *Georgina Duchess of Devonshire* few can surpass the charming picture by Henry Meyer, after Gainsborough, which we reproduce in the present number.

Leaves from the Note Books of Lady Dorothy Nevill

Early in October will be published by Messrs. Macmillan *Leaves from the Note Books of Lady Dorothy Nevill*, edited by Mr. Ralph Nevill. The book will contain many notes on art and collecting, and it is believed that the volume will exceed in interest Lady Dorothy Nevill's *Reminiscences*, of which five editions were called for.

Books Received

Manx Crosses, by P. M. C. Kermode, 63s. net; *Some Dorset Manor Houses*, by Sidney Heath and W. de C. Prideaux, 30s. net; *Old English Gold Plate*, by E. Alfred Jones, 21s. net. (Bemrose & Sons Ltd.)

Oriental Embroideries and Carpets, Reproductions of, by E. W. Albrecht.

Pictures in Colour of Oxford; Colour Pictures of Norwich. (Jarrold & Sons, Ltd.)

Book of Bookplates, by Chas. E. Dawson.

The Skirts of the Great City, by Mrs. Arthur G. Bell. 6s.; *The Antiquary's Books: English Church Furniture*, by J. Charles Cox, LL.D., F.S.A., and Alfred Harvey, M.B., 7s. 6d. net; *Goldsmiths' and Silversmiths' Work*, by Nelson Dawson. (Methuen & Co.)

Notes of an Art Collector, by Maurice Jonas. (Geo. Routledge and Sons.)

Exposition de la Toison d'Or à Bruges, Catalogue. (G. Van Oest & Co., Bruxelles.)

Old Sheffield Plate, 3rd Ed. (W. Sissons, Sheffield.)

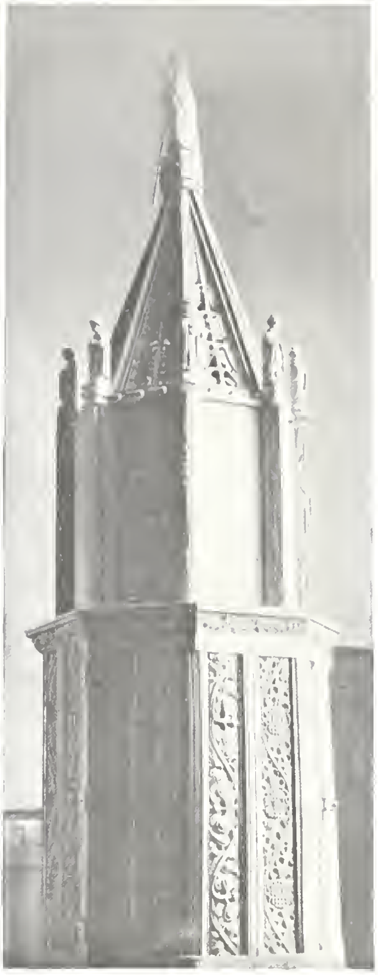
Book-Prices Current, 1907, Vol. XXI. (Elliot Stock.)

Engineering Challenge Shield

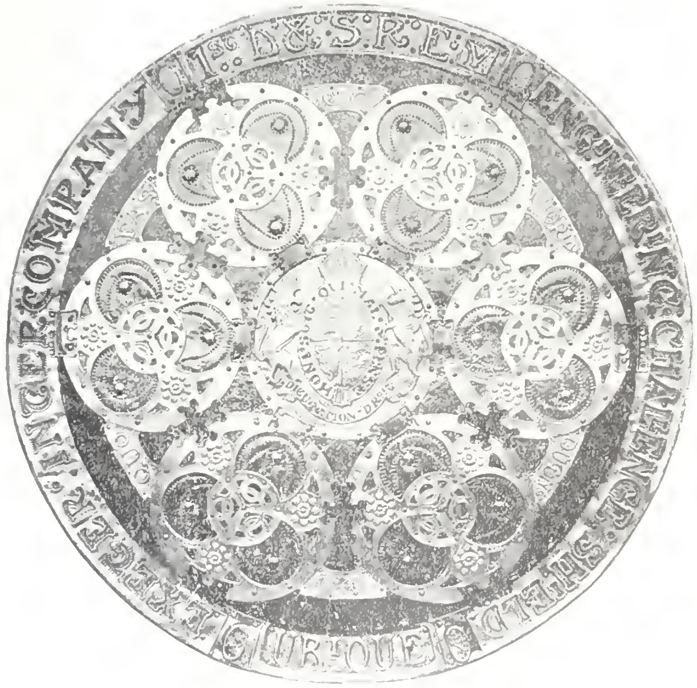
A Challenge Shield, lately presented to the 1st Devon & Somerset R.E.V., by Alderman J. G. Commin, is of interest both for the richness of effect and colour obtained by relatively simple means, and as being based on the Scotch "Target" and other historic circular models. Six silver discs, pierced in trefoils and repoussé, surround a central disc of the same metal, and are connected by a silver band bearing a regimental motto, forming a broken hexagonal pattern round a central boss. These discs are super-imposed on plain hammered brass and copper, and framed by an inscribed brass rim. The shield, which is 28 in. in diameter (and the design and work of T. A. Falcon, R.B.A.), is of a flat oval in section, the rim being entirely flat.

Font-cover

We illustrate a somewhat exceptional carved font-cover, now in the church of Shaugh Prior, Dartmoor. It is of oak, and between eight and nine feet high, and is built up in three stages on an octagonal base, with an episcopal statuette surmounting the whole. Previous to 1878, when it was re-discovered, it suffered a vicissitude in those days not infrequent in the case of ecclesiastical heirlooms, having been removed from the church during a "restoration" and lodged in a farm-loft for a decade. It has been suggested that the panels in the upper stage were once filled in with painted figures, such as occur commonly on Devonian rood screens.



FONT COVER



ENGINEERING CHALLENGE SHIELD

The Manorial Society

All those interested in the preservation of local Manorial Records will welcome the newly-formed Manorial Society. The expediency of establishing such an association to give separate organised attention to Manorial records and institutions was urged in a recent report of the Parliamentary Local Records Committee, and it was recognised by a number of archæologists and antiquaries interested in such subjects. A Provisional Council, comprising the Lords, Ladies, and chief officials of about 340 Manors throughout England and Wales, was formed, with the result that towards the end of the year 1906 the society was upon a firm and comprehensive basis.

The aims and objects of the society are lucidly set out in a pamphlet, which can be obtained from the office of the society at 1, Mitre Court Buildings, Temple, London, E.C.

Notes and Queries

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

FOURTEENTH CENTURY IVORY CASKET.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In reply to J. J.'s letter with illustration attached on page 188 of the July Number of your Magazine, may I venture to point out that the object referred to is a replica or copy, with slight variations, and apparently coarser in treatment, of a very well-known Gothic ivory tablet preserved in the Bargello. An illustration of this ivory will be found on page 147 of *The Ivory Workers of the Middle Ages*, by Anna Maria Cust (Bell & Sons, 1902), and no doubt also in *Molinier* or any of the standard works on ivories. It has also been photographed by Messrs. Alinari, of Florence. The Bargello ivory is apparently more graceful in treatment. The figures are eight ladies, instead of nine, with smaller and more delicately modelled heads bound by fillets. None of them wear crowns. There are the same two trumpeters, but it is to be observed that in this example the designer has introduced small circles at the points where the pins to attach the tablet—probably to a casket—would occur in such a manner as not to destroy the harmony of the whole composition.

The design may, of course, allude to some legend, such as that of St. Ursula and her virgins, but as the casket was not improbably a bridal gift, such a group of ladies would be almost obviously characteristic.

Yours very faithfully,

R. H. H. C.

NAPOLEON PORTRAIT.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Among my pictures I have a sepia portrait of Napoleon I. as first consul drawn from life by John James Masquérier in 1800. This picture was the first authenticated portrait of the Emperor exhibited in 1800 in England, and was the cause of bringing the painter into eminence. Could any of your readers inform me of any other existing? This picture was engraved afterwards by Turner.

Yours faithfully,

W. S. E.

LANDSCAPE CHINA.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Can any correspondent of yours tell me where, when, and by whom was made the pencil (or landscape) china one frequently finds in the South of Ireland? Breakfast and tea cups and saucers, coffee mugs and plates, muffin dishes, bowls, egg-cups, etc.—some with gilding, some without—classical figures, landscapes, game, dogs, finely printed in black on white ground.

Yours truly,

FIFE.

ARMORIAL BADGE.

To the Editor of THE CONNOISSEUR.

SIR,—In THE CONNOISSEUR for July appears an illustration of the above. Replying to Mr. Patterson's query, I should say that its purpose was to serve as a centre embellishment to the hammercloth of the family coach, and perhaps for badges on the bridle arm of the postilions. Instances of these uses are familiar to me.

Yours faithfully,

AUTHOR OF *Annals of the Road.*

WORKS BY JAMES BOGDANI.

To the Editor of THE CONNOISSEUR.

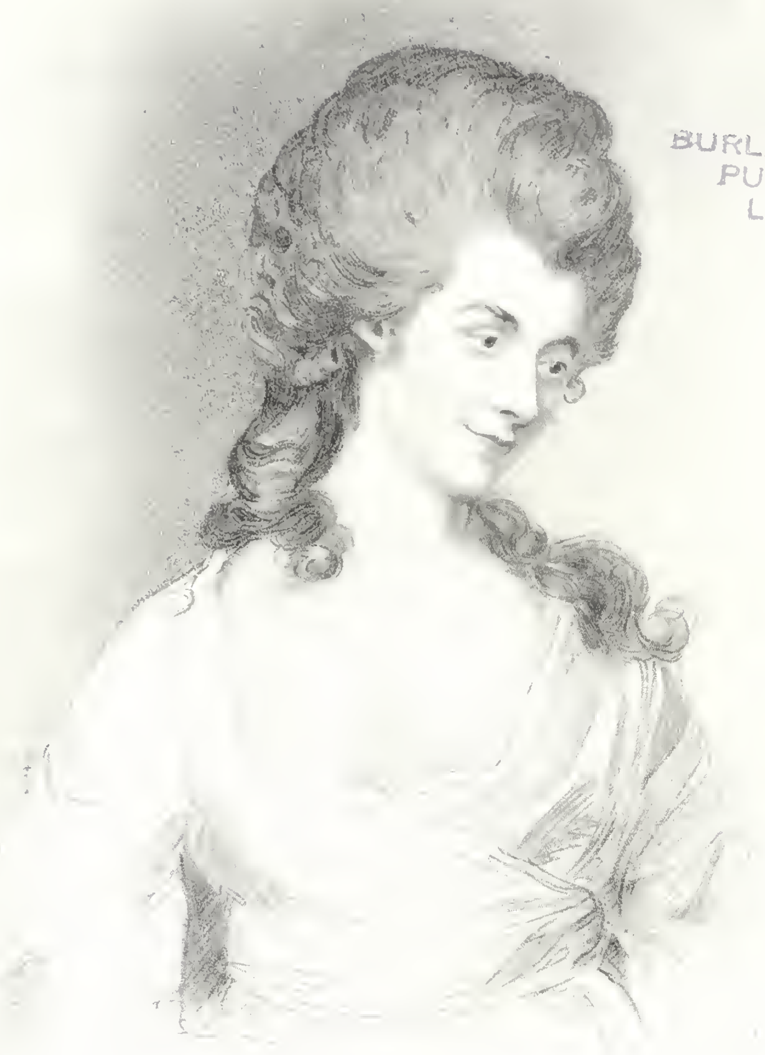
DEAR SIR,—I am engaged on a book giving the life of *James Bogdani*, who was a Hungarian painter of still life, flowers, and animal subjects (principally birds). He was employed 1694 by Queen Mary, wife of William III., Prince of Orange, at Hampton Court Palace, where some of his pictures exist to-day. He died 1724.

Believing that there are other works by him in English private houses, I should be grateful for any information which your readers might give me, if you are good enough to publish this letter.

I am, dear Sir,

Yours faithfully,

DR. GABRIEL DE TÉRCY, *Director of the Picture Gallery of Old Masters at the Musée des Beaux-Arts, vi. Aréna-út 41 Budapest (Hungary).*



GEORGINA, DUCHESS OF DEVONSHIRE
BY HENRY MEYER
AFTER GAINSBOROUGH

The Year's Book Sales

The season 1906-7, which, it will be remembered, commenced in October last year, and concluded with the final days of July in this, proved itself the most remarkable on record in one paramount respect. No series of current sales has ever before yielded such an extraordinary list of extremely expensive books and manuscripts. We gave in last October's CONNOISSEUR analyses of Shakespeariana and works of a general character which had realised £100 and upwards during the season which ended with July, 1906, and these, all told, numbered no more than sixty-two. At the time, this was thought a very notable record; and so it was, for it is only recently that competition for works of certain special kinds has reached the acute stage where a hundred pounds, more or less, is regarded with almost complete indifference. Now, as always, certain classes of books, and those only, supply the aristocrats of the book-shelf—those works which, either owing to special circumstances surrounding them, or to the great demand which has sprung up for them, have become practically unique, or at any rate so excessively scarce that the richest collectors have become aware that money cannot accomplish all things when material is deficient. It may be stated at once that books of this highly special character are classed as Shakespeariana, Americana, English classics generally, manuscripts of English and other classics, a few *editiones principes* of the Greek and Latin classics, and books of every kind containing inscriptions or autograph signatures of notable men or which were bound by celebrated craftsmen of past ages. To this list may be added all books which afford the best examples of ancient typography. In judging books coming within one or more of these divisions, and so gauging their relative degrees of importance, it is customary to look primarily to the author, or to the person whose autograph inscription is in evidence, or to the printer or binder, as the case may be. It need hardly be said that it is but seldom that a combination of these peculiarities centres in one and the same volume, though occasionally even that consensus has to be acknowledged and reckoned with to the extent, it may be, of thousands of pounds. Owing, no doubt, to publicity, coupled with extremely high prices, which are the gist of it, and the great advance in the exoteric knowledge of books which has recently taken place, volumes made important by the widespread demand there is for them, or which are more than usually interesting from their very nature, have been unearthed by the score. The sixty-two books of last season but one have now become almost two hundred, and it must be remembered that, although this computation is made upon the £100 basis, there are very many instances where that amount has been almost reached. Were these also included in a general list, it would assume proportions much too unwieldy to be handled in the columns of any journal which did not devote itself exclusively to the book market and all that pertains to it.

The extraordinary number of literary manuscripts which have come into the market, and the high prices realised for them, constitute a sign of the times which cannot be overlooked. By "literary manuscripts" is meant original manuscripts of classic works, generally but not invariably printed afterwards in book-form. Mediæval manuscripts, written on vellum, decorated and illuminated, are not included in the term, for they are primarily works of art. Nor are autograph letters included, for another but equally valid reason. The manuscripts referred to are in reality "books" of far more importance than the printed copies made from them, for they mirror, as in a glass, the trend of the author's thoughts as originally evolved, and the modifications which a maturer consideration urged him to make, while the printed books show the fulfilment of the scheme. Manuscript plus printed book, and we have the mind of the author laid bare, so far as it is possible to achieve such a result, and time and the hour cannot prevail against it. This is the reason why such manuscripts are sought for almost regardless of expense, and why they are never likely to be relegated to the background by the passing of a craze. For purposes of convenience, no less than to point a moral incident to the remarks we have been impelled to make, the following table will have its uses. It gives details of all the "literary manuscripts" realising £100 and upwards which have been sold since October 9th, 1906, and the end of July in this present year:—

AUTHOR.	WORK.	DATE.	LIBRARY OR DATE OF SALE.	PRICE.
Shelley (P. B.)	Three Note Books, containing poems and other MSS.	*circa* 1820	Garnett	£ 3,000
Vincent de Beauvais	Le Miroir Historiale, folio, half bound	Sæc. xiv.	Dec. 14th, 1906	1,290
Pope (Alex.)	Essay on Man, and others, folio, in a case	(1730 ?)	Stuart Samuel	895
Burns (R.)	Various Poems	—	March 15th, 1907	758
White (Gilbert)	Natural History of Selborne, folio, morocco	—	Stuart Samuel	750
—	Speculum Humanæ Salvationis, on vellum, 4to (precursor of the Block Book)	Sæc. xv.	Bromley-Davenport	695
Scott (Sir W.)	History of Scotland, 3 vols., hf. bd., 4to, and folio	—	June 1st, 1907	510
Swift (J.)	Collection of Letters, Poems, and Essays, mostly unpublished	Sæc. xviii.	Dec. 14th, 1906	510
Gratianus	Decretales, on vellum, 354 leaves, folio	Sæc. xiv.	L. W. Hodson	440
Morris (W.)	The Earthley Paradise, 1,619 leaves, 7 vols., morocco extra	Sæc. xix.	L. W. Hodson	405
Shelley (P. B.)	Proposal for Putting Reform to the Vote, 17 leaves, 4to, morocco super extra	1817	Stuart Samuel	390
Burns (R.)	Scots wha hae	—	March 15th, 1907	355
Tennyson (Lord)	The Brook, 8 pages, 8vo, morocco super extra	—	Stuart Samuel	300
Keats (John)	Cap and Bells	—	Dec. 14th, 1906	297
Cauliac (G.)	Cirurgicale Parte of Medicine, old calf, folio	Sæc. xiv.	L. W. Hodson	244
Catherine of Siena	Legenda, modern russia, on vellum, folio	Sæc. xv.	L. W. Hodson	240
Thackeray (W. M.)	Original Draft of Chapters IV. and V. of "Philip," 4to, morocco super extra	—	Stuart Samuel	240
Ovid	Les Fables d'Ovide, on vellum, modern pig-skin, folio	Sæc. xiv.	June 17th, 1907	200
Pope (Alex.)	Of Taste, 8 leaves inlaid, folio, morocco extra	n. d.	Stuart Samuel	199
Dryden (John)	Eleonora, 6 leaves, 4to, morocco super extra	1692	Stuart Samuel	198
Hieronymus	Epistolæ, on vellum, 284 leaves, folio, morocco	Sæc. xv.	L. W. Hodson	191
Lorris (Guil.)	Roman de la Rose, on vellum, folio, old morocco	Sæc. xiv.	June 17th, 1907	190
Chaucer (G.)	Canterbury Tales, on vellum, 214 leaves, folio	*circa* 1420	L. W. Hodson	180
Byron (Lord)	Proof Sheets of Various Poems, morocco extra	—	Stuart Samuel	174
Tennyson (Lord)	The Northern Farmer, 4 leaves, 4to, morocco super extra	—	Stuart Samuel	155
Burns (R.)	The Poet's Progress, 4 pp. in a gilt frame	—	Stuart Samuel	152
Chaucer (G.)	Canterbury Tales, on paper, 350 leaves, folio	Sæc. xv.	L. W. Hodson	150
Maintenon (Mdme. de)	La Caractere de la Princesse reine Silvaine, 8vo, old morocco	—	Stuart Samuel	150
Rolle (R.)	Speculum Vitæ, on vellum, old morocco	Sæc. xiv.	Duke of Sutherland	141
Lorris (Guil.)	Roman de la Rose, 8vo, old morocco	Sæc. xv.	Sir H. Mildmay	120
Lamb (C.)	Dream Children, 2 pp., folio	—	Stuart Samuel	108
Cromer (W.)	Treatise of Medicine and Chirurgery, old calf	*circa* 1550	Duke of Sutherland	106
Florus (L. A.)	Fasti, on vellum, folio, contemporary oak bds	Sæc. xv.	Duke of Altemps	106
Bronte (Emily)	Volume of Poems, 68 pp., 8vo	1844	July 26th, 1907	105
Barham (R. H.)	The Jackdaw of Rheims, 8vo, mor. super extra	—	Stuart Samuel	101
Chaucer (G.)	Canterbury Tales, on vellum, 276 leaves, folio	Sæc. xv.	L. W. Hodson	101
Chrysostom, St.	Homiliæ, on vellum, 274 leaves, half morocco	Sæc. xii.–xiii	L. W. Hodson	101
—	Early English Metrical Romances, on vellum	Sæc. xiv.	Duke of Sutherland	100
Handel (G. F.)	Score of "The Messiah" in 3 vols., oblong folio, original calf. In the handwriting of J. Christopher Smith	—	July 19th, 1907	100
Schubert (Franz)	Miriam's Siegesgesang, op. 136, vocal score	1828	Stuart Samuel	100
Shelley (P. B.)	Poem in his Autograph, 5 verses of 9 lines each	—	July 25th, 1907	100
Morris (W.)	The Well at the World's End, 629 leaves, 2 vols., morocco	Sæc. xix.	L. W. Hodson	100

It will be understood that this list, formidable though it be, does not take any account of ancient illuminated manuscripts, which it is impossible to describe in a few words. The value of these depends upon their age and the character and quality of the painted miniatures, initial letters, and borders which they invariably contain. They consist for the most part of *Horæ* and other service books, and of Bibles, and are essentially monastic. Many of these have been sold for large sums during the past season. These apart, the next point of interest centres in *Shakespeariana*, which have lately become very numerous. It was said at one time that works of this class were fast becoming improcurable at any price, the fact being that, although the price is increasing, many more copies are coming into the market than was formerly the case. The law of supply and demand evidently rules, so far as they are concerned, with its accustomed force, and many years will no doubt elapse before the country is entirely denuded of these old-time works, or, what is more probable, they cease to remain in private hands. The following extensive list speaks for itself:—

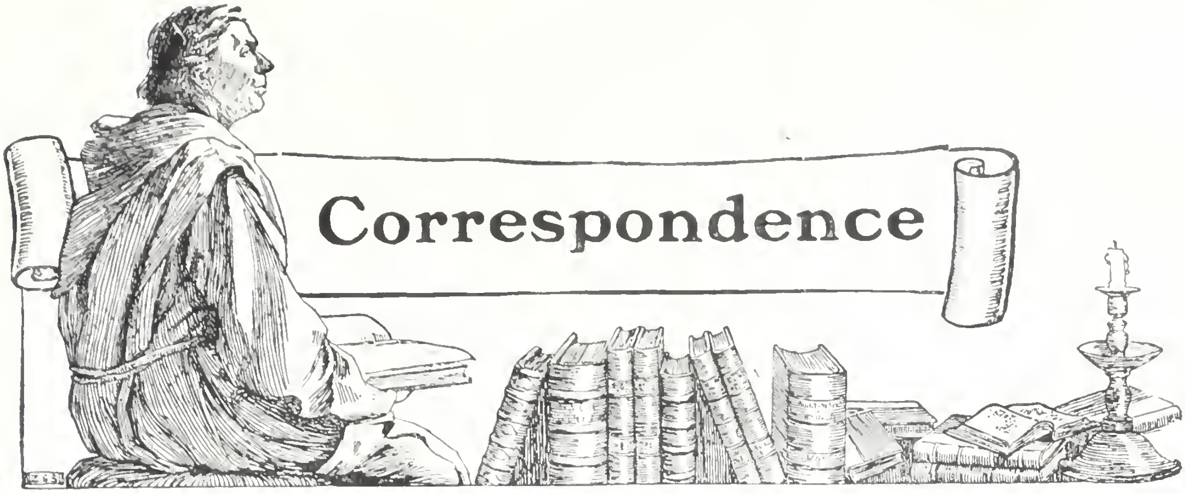
Work.	Printer or Publisher.	Date.	Library or Date of Sale.	Price. £
First Folio, 13 in. by $8\frac{3}{8}$ in., morocco extra	Isaac Jaggard	1623	Van Antwerp ...	3,600
First Folio, 13 in. by $8\frac{1}{4}$ in., old morocco extra	Isaac Jaggard	1623	June 1st, 1907	2,400
Contention betwixt the Houses of York and Lancaster, the Foundation Play, unbound, 4to	Thomas Creed	1594	June 1st, 1907	1,910
Third Folio, $13\frac{1}{4}$ in. by $8\frac{7}{8}$ in., original calf	Printed for P. C.	1663	June 1st, 1907	1,550
Arden of Faversham, unbound, 4to .	Edward White	1592	June 1st, 1907	1,210
Sonnets, old morocco, small 4to .	G. Eld ...	1600	Sir H. Mildmay	800
First Folio, 12 in. by $7\frac{1}{2}$ in., verses missing, morocco	Isaac Jaggard	1623	Sir H. Mildmay	680
Third Folio, $12\frac{3}{4}$ in. by $8\frac{1}{4}$ in., modern calf	Printed for P. C.	1664	Van Antwerp ...	650
The Merchant of Venice, unbound, 4to ..	Thomas Heyes	1600	June 1st, 1907	510
Third Folio, sound, morocco extra	Printed for P. C.	1664	Duke of Sutherland	390
The Merchant of Venice, 4to, unbound .	James Roberts	1600	Dec. 14th, 1906	380
The Rape of Lucrece, 12mo, new vellum . .	Roger Jackson	1624	Van Antwerp ...	350
First Folio, imperfect, old calf, the Brocket copy . .	Isaac Jaggard	1623	May 14th, 1907	305
Third Folio, $13\frac{5}{8}$ in. by $8\frac{7}{8}$ in., wanted last leaf, orig. cf.	Printed for P. C.	1664	July 27th, 1907	300
King Lear, 4to, morocco extra	Nathaniel Butter	1608	Dec. 14th, 1906	300
King Lear, unbound, 4to	Nathaniel Butter	1608	June 1st, 1907	250
Midsommer Night's Dreame, 4to, unbound	James Roberts	1600	Dec. 14th, 1906	250
Second Folio, 13 in. by $8\frac{3}{4}$ in., slightly stained, orig. cf.	Thomas Cotes	1632	July 26th, 1907	250
Second Folio, $13\frac{1}{4}$ in. by $8\frac{3}{4}$ in., morocco	Thomas Cotes	1632	Sir H. Mildmay	230
Second Folio, 13 in. by $8\frac{1}{2}$ in., mended, old russia ...	Thomas Cotes	1632	March 15th, 1907	220
Poems, slightly imperfect, modern morocco	Thomas Cotes	1640	Nov. 29th, 1906	220
Poems, slightly mended, morocco extra	Thomas Cotes	1640	Van Antwerp ...	215
Second Folio, $12\frac{3}{4}$ in. by $8\frac{1}{8}$ in., modern morocco ...	Thomas Cotes	1632	Van Antwerp ...	210
Third Folio, $13\frac{1}{4}$ in. by $8\frac{1}{4}$ in., modern morocco, mended	Printed for P. C.	1664	June 1st, 1907	205
King Lear, 4to, morocco	Nathaniel Butter .	1608	Van Antwerp ..	200
Hamlet, unbound, 4to	John Smethwicke	n. d.	June 1st, 1907	180
A Midsommer Night's Dreame, 4to, morocco extra .	James Roberts .	1600	Van Antwerp	180
Hamlet, damaged, 4to, unbound	John Smethwicke . .	(1636?)	H. C. Harford	172
Second Folio, 13 in. by $8\frac{1}{8}$ in., morocco extra	Thomas Cotes .	1632	June 1st, 1907	140
First Folio, partly in facsimile, calf gilt	Isaac Jaggard .	1623	Percy Fitzgerald	135
Third Folio, $13\frac{3}{8}$ in. by $8\frac{1}{2}$ in., old morocco, imperfect	Printed for P. C. .	1664	Sir H. Mildmay	130
Poems, Portrait loosely inserted, $5\frac{1}{4}$ in. by $3\frac{5}{16}$ in., mod. cf.	Thomas Cotes .	1640	July 27th, 1907 ..	120
Merry Wives of Windsor, 4to, morocco extra	Arthur Johnson . .	1619	Van Antwerp	120
Hamlet, clean and perfect, unbound	John Smethwicke . .	1637	Nov. 29th, 1906	107
Othello, unbound, 4to	Richard Hawkins	1630	June 1st, 1907 .	101
Merry Wives of Windsor, unbound, 4to	Arthur Johnson .	1619	June 1st, 1907	100
A Yorkshire Tragedy, 4to, morocco gilt . .	Printed for T. P. ...	1619	Dec. 14th, 1906	100

In addition to these, many works by or attributed to Shakespeare were sold for less than £100, chiefly by reason of their imperfections or because they belonged to late and comparatively unimportant editions.

So far as books other than *Shakespeariana* are concerned, they might be divided into many distinct headings, and that course would be necessary had a sufficient number of them in each department sold for the substantial amounts we have indicated. Such, however, is not the case, and it will therefore be better to deal with them in one list. It may be remarked that, speaking generally, and given books of rarity and substantial value, the tendency is towards a great increase in market price, but that, on the contrary, unimportant books, or rather, let us say, those for which there is no great competition, have distinctly declined in value, not only during the past season, but of late years. In this way is the balance restored, and the adjustment is in favour of the book-lover of average means. Caring nothing for extremely valuable works, possibly because they are hopelessly beyond his reach, or because they do not enter into his life, he turns his attention to the inexhaustible majority which he finds ever ready at hand, and learns to recognise the truth of the maxim, that the best books are always the cheapest. Not every rare book is expensive; rarity is not necessarily associated with cost, though the terms are often loosely used to mean the same thing, and there is even now an immense and important field for the collector who is debarred, for one reason or another, from competing for what, after all, are curiosities, of immense importance truly in public libraries, or in the hands of a few specialists, when in either case they occupy their true position, but of very little when bought casually in a spirit of emulation, or for no reason except that they are costly. The following list will give a good idea of the kind of books for which there is at present, and perhaps always will be, a very great demand, and which may be expected, therefore, to become more and more difficult to acquire as time goes on:—

Author.	Work.	Printer or Publisher.	Date.	Library or Date of Sale.	Price.
					£
Walton (Izaak)	The Compleat Angler, orig. sheep, 8vo ..	Richard Marriot	1653	Van Antwerp ..	1,290
Frobisher (M.)	First Voyage, new calf, 12mo, cut ...	Andrew Maunsell	1578	March 15th, 1907	1,000
Frobisher (M.)	Third Voyage, new calf, 12mo, cut ..	Thos. Dawson ...	1578	March 15th, 1907	920
Frobisher (M.)	Second Voyage, new calf, 12mo, cut ...	H. Middleton ...	1577	March 15th, 1907	760
Burns (R.) ...	Poems, original wrappers, uncut, 8vo ...	John Wilson ...	1786	Van Antwerp ...	700
Le Roy (Loys)	Le Politiques d'Aristote, and another work, old mor., dedication copies to Henri III.	Vascosan ..	1576–9	Duke of Sutherland	660
Hawkins (J.)	Voyages, new calf extra, 12mo, cut and blank leaf missing	Thos. Purfoote ...	1569	March 15th, 1907	630
Caxton (W.)	Cicero in Old Age, and other pieces, 10⅜ in. by 7½ in., morocco	Caxton	1481	Van Antwerp ...	600
Bunyan (John)	The Pilgrim's Progress, imperfect, orig. calf, 8vo	Nath. Ponder ..	1678	July 26th, 1907	520
Voragine (J. de)	The Golden Legenda, fol., mod. oak bds.	W. Caxton ..	1483	June 1st, 1907 ...	480
Caxton (W.)...	The Ryal Booke, and other works, by Caxton, much mutilated, original stamped leather	Caxton ...	1487–9	Nov. 23rd, 1906	470
Hubbard (W.)	Troubles with the Indians, orig. cf., 4to, "White Hills" map	John Foster ..	1677	Van Antwerp ..	450
——	Journal of the Expedition to La Guira, and six other American tracts, in a volume, half calf	——	1744–55	H. C. Harford ...	405
——	A Relation of Maryland, blank leaf missing, 4to, unbound	William Peasley	1635	March 15th, 1907	400
Nieremberg (Jo.)	Historia Naturæ, and another work, Charles 1st's copies, old English mor.	Moretus... ...	1635	Duke of Sutherland	395
Homer	Opera Omnia, first ed., fol., old russia ...	Nerliorus ..	1488	July 27th, 1907	380
Sidney (Sir P.) .	Countesse of Pembroke's Arcadia, sm. 4to, mended, old boards	William Ponsonbie	1590	Van Antwerp ...	315
Gower (Jno.) ..	Confessio Amantis, nearly perfect, mod. morocco, folio	William Caxton	1483	Sir H. Mildmay	310
Scott (Sir W.) .	Waverley Novels, full set, original editions, mostly in boards	——	—	Van Antwerp ...	300
Burns (R.) ...	Poems, mor. ex., some leaves repaired, 8vo	John Wilson ...	1786	George Gray ...	260
——	Common Conditions, a comedy, unbd., 4to	William How ...	(1576)	June 1st, 1907 ...	255
Phillip (Jno.)	Pacient and Meeke Grissill, unbound, 4to	Thomas Colwell	n. d.	June 1st, 1907 ..	250
Homer	Ilias et Odyssea, 4 vols., printed on vellum, folio, original morocco	Ant Bladus ...	1542–51	Duke of Altemps	245
Ames (Jos.)	Typographical Antiquities, 4 vols., specimens of ancient typography added, old calf, 4to	——	1785–90	Van Antwerp ...	245
Stranguage (W.)	Historie of Mary Queen of Scots, extra illustrated and inlaid to folio size	John Haviland	1624	Dec. 5th, 1906...	230
Browning (R.)	Pauline, 8vo, morocco super extra, autograph inscription by author	Saunders & Otley	1833	Stuart Samuel ...	225
Goldsmith (O.)	The Traveller, morocco extra, small 4to	J. Newbery ...	1764	Van Antwerp ...	216
Chapman (Geo.)	Seaven Bookes of the Iliades of Homere, vellum	John Windet ..	1598	Spence	214
Hakluyt (R.)	Voyages (with genuine "Voyage to Cadiz"), 3 vols., fol., slightly defective, russia	G. Bishop and others	1598–1600	July 27th, 1907...	210
Gray (T.) ..	Elegy, morocco extra, 4to	R. Dodsley ...	1751	Van Antwerp .	205
Haden (F. Seymour)	Etudes à l'eau Forte, proof etchings mounted, imperial folio	- -	1866	June 6th, 1907 ...	200
Jesse (J. H.)	Memoirs of the Pretenders, extra illustrated and inlaid to 2 vols., folio		1845	Dec. 5th, 1906...	200

We have touched but the fringe of the subject in this short summary of the season's sales. Hundreds of other volumes have realised large amounts, but little advantage would be gained by naming them *seriatim*, while a great deal of space would be necessary if an attempt were made to complete the list, so as to include books which realised more than, say, £50 or £60. These, and indeed all books of any importance, will be found chronicled in the pages of AUCTION SALE PRICES. It may be mentioned that, in consequence of the unusual number of very rare volumes sold during the past season, and the high prices realised for them, the average has jumped up to £4 4s. 2d., the next highest being in 1901, when it stood at £3 7s. 10d. Taking last season's book sales in the mass, and including those only of a high class, we find that some 31,800 lots of books, as catalogued by the auctioneers, were disposed of, and that they realised a total sum of nearly £134,000. This discloses an average of £4 4s. 2d., as previously mentioned.



Correspondence

Announcement

Readers of The Connoisseur are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

***Books.*—“ Don Quixote.”**—9,826 (Saltburn-by-the-Sea).—Being an odd volume, your book is of no value.

Works of Scott.—9,845 (King's Lynn).—Your twenty-five volumes are not worth more than 2 or 3 gns.

“ Works of William Hogarth.”—9,847 (Leicester).—This book is not in demand with collectors at the present time. Its value, at the outside, does not exceed £1. *The Museum of Natural History*, being an obsolete work, is practically valueless.

***Coins and Medals.*—Armada Bronze Medal, 1588.**—9,818 (Edinburgh).—This counter is fairly common, and its value is about 4s. to 5s., according to condition. The figures on the obverse do not represent Spaniards, but the devotional gratitude of the English people for their deliverance, which they ascribe to God, as shown by the legend in Latin around the figures, viz., “ Man proposes, God disposes.”

***Engravings.* — “ Foxhunting,” after J. F. Herring, senr.** —9,808 (Leamington Spa).—The value of your coloured sporting prints, if in good condition, is about £4 or £5.

“ Lucy of Leinster,” by William Ward. — 9,800 (Haddon Road).—The original engraving was in stipple. If your print is off the original plate, it is worth several pounds, according to state, but we must see it to give a definite opinion. To dispose of it privately, advertise in The Connoisseur Register.

“ Soliciting a Vote,” after Buss, by Lupton.—9,799 (Porthcawl).—The market value of this mezzotint is not more than 4s. or 5s. Your coloured print of Westall's *At the Cottage Door*, is worth about 25s.

“ The Vicar of Parish receiving Tithes,” and “ The Curate of Parish returned from Duty,” after H. Singleton, by T. Burke. 9,844 (New Brighton).—The value of your two coloured prints, if they are in fine condition, is about £8 to £10.

“ Le Buveur Flamand.”—9,840 (Kensington).—The print you describe is worth only about 10s.

“ Trial of Earl Strafford,” etc. —9,841 (Streatham).—The various prints you mention are unfortunately of very small value.

Royal Academy Diplomas.—9,836 (Battersea).—These are worth only a few shillings.

“ Marquis of Rockingham,” after Sir J. Reynolds, by E. Fisher.—9,837 (Hull).—Your engraving, if a good impression, is worth £1.

“ Death of Epaminondas,” by B. West. — 9,821 (Camberwell). - This print is not worth more than a few shillings.

***Objets d'Art.*— Paintings on Glass.** — 9,809 (Southport).—If perfect, the pair of transfer paintings on glass you describe would fetch from £2 to £3, according to the quality of the work.

***Pottery and Porcelain.*—Dessert Dish, etc.** —9,829 (Thrapston). —The style of decoration shown in your sketch was common to a number of factories. To give a definite opinion regarding your china, therefore, we should have to examine the paste.

Spode Plate, etc. — 9,807 (Saffron Walden). We are inclined to think that your vegetable dish and six plates are Spode, as well as the plate so marked. The mark you have photographed simply indicates a particular class of china made by one maker, and does not necessarily afford a clue to the factory. The pieces are of only slight interest to collectors, and their total value does not exceed 35s.

Rockingham.—9,831 (Carlisle).—Rockingham china varies considerably in quality. To value your tea service, we must see a specimen, and know the exact number of cups and saucers.

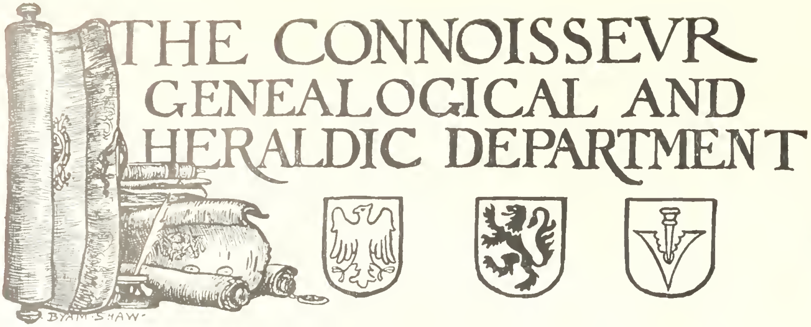
Jug. —9,830 (Bishop's Castle).—The jug, of which you send us sketch, was probably made by Ridgway, about the year 1830. It is worth about 20s.

Worcester Tea Service. —9,931 (Garforth).—It is difficult to give an opinion upon your tea service without inspection. Judging from the photograph it may be early nineteenth century Worcester; but as it is incomplete, it is not worth more than about £3 10s.

Turner Plate.—10,134 (Wateringbury).—Judging from your sketch we are of opinion that your plate is one of those made by Turner at Lane End, Staffordshire, and afterwards decorated in Holland. Its value is about 15s.

Wedgwood Jug. —10,113 (Eltham).—It is really necessary to see your jug to value it, as it depends so much upon the date and quality. The subject, however, leads us to believe that it was not made during the time of Josiah Wedgwood, and it is, therefore, not worth more than £2 or £3

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

Readers of The Connoisseur who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents

Heraldic Department

1,140 (Philadelphia).—Charles Jarvis, the translator of *Don Quixote*, and successor to Sir Godfrey Kneller as portrait painter to George I., signed his Will, Charles *Jervas*, and the account of him in *The Dictionary of National Biography* can be supplemented by some particulars of his parentage. His father was John Jervis, of Clonliske, in the parish of Shinroan, King's Co., who had married Elizabeth, daughter of John Baldwin, of Shinroan. Letters of Administration were granted by the Prerogative Court of Dublin on 7th Feb., 1697-8, of the goods of "John *Jervis*, late of Clonliske, King's Co., gent., who died at Cape May in America, to Charles *Jervas*, of the City of Dublin, gent., son of said deceased, to use of Lucy, Martin, Mary, Matthew, John and Trevor Jervis, children of said deceased." The Will of John Baldwin, sen., of Shinroan, King's Co., was proved in the same Court, 1 Feb., 1698-9, and in it the testator mentions his son-in-law, John *Jervis*, of Clonliske, his daughter, Elizabeth *Jervis*, their four younger sons, Martin, Matthew, John and Trevor, and their two daughters, Lucy and Mary. Charles Jarvis does not appear to have been at Trinity College, Dublin, but his younger brother, John, matriculated at that University 21 March, 1697-8, being then aged 19, and the entry in the College register describes him as having been educated "by Mr. Archbald at Shinrone, King's Co.," where possibly Charles, also, received his education. The latter, in his Will, which was proved in the P.C.C., 3 Dec., 1739, by his widow and executrix, mentions the children of his late brother, Martin Jarvis, of Pennsylvania, and the children of John Jarvis, of Clonliske. Who the "rich widow" was, whom he married, is not known, but her name was Penelope, and in her Will (proved 1746) she refers to her Aunt Penelope Hume, and makes John Hampden, of Hampden, Bucks., her executor and residuary legatee.

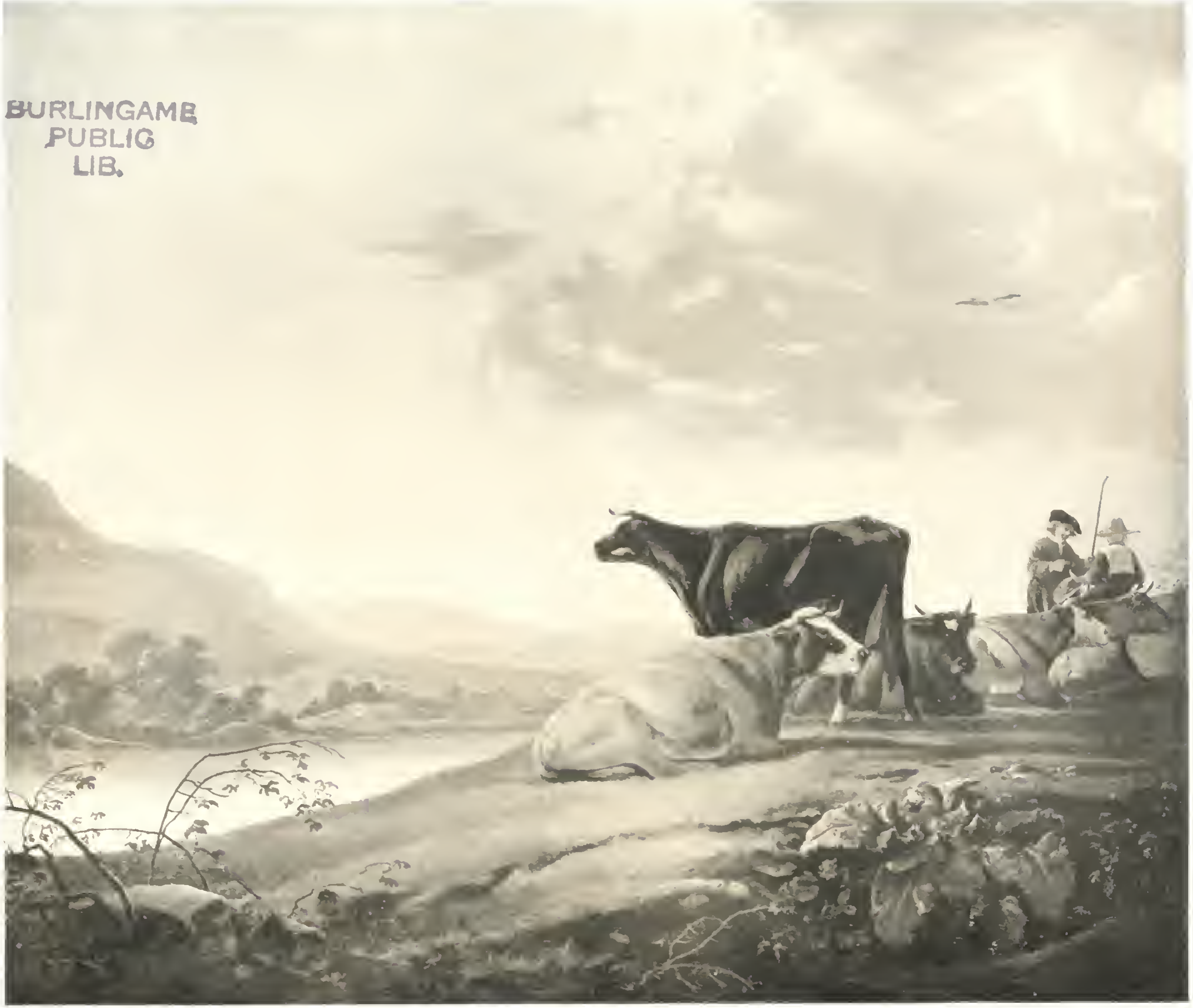
1,145 (Cromer).—Henry Killigrew, whose distinguished daughter, Anne Killigrew, was the subject of Dryden's well-known Ode, was the fifth son of Sir Robert Killigrew, Knt., and a younger brother of Sir William Killigrew, the dramatist. His sister, Elizabeth, was the celebrated Lady Shannon, mistress of Charles II.

1,152 (London).—Walter Langdon, of Keverel (referred to in Col. Vivian's *Visitations of Cornwall* as *Esq.*), was knighted at Whitehall, June, 1628, and although he had, according to the Visitation of 1620, eight sons, only two are referred to in his Will, which was dated 4th Feb., 1625-6, and proved 13th May, 1637, viz., "my sonne Ffrancis Langdon," and "my sonne and heire Walter Langdon," the last-named being exor. and residuary legatee; the remaining six probably having died young. Walter, the eldest son, left an only son, also named Walter, who died in 1676, leaving a daughter and heiress, who became the second wife of John Buller, of Morval. On his monument this Walter is said to have been "the last of the male line of that loyal and ancient and honourable family." Francis Langdon died, without issue, in 1658, and left £200 to his "niece Elizabeth Lee, she and her husband Richard Lee to give the executrix a general release of all further demands." Richard Lee is said to have been the founder of the family of Lee of Virginia.

1,159 (Plymouth).—There are few *Inquisitions Post Mortem* of a later date than 1644, as the series of these records terminates with the abolition of the Court of Wards and Liveries, which took place soon after the Restoration.

1,165 (London).—The Coat of Arms on the beaker—*Argent a chevron between three scallops or*—was borne by the Wenyeves, of Brettenham Hall, Co. Suffolk. The family of *Wenyeve* seems to have entirely disappeared, but their name in another and perhaps older form may possibly still survive, as we find a "George *Wynnyffe*, of Brettenham, Suffolk, son of Thomas," matriculated at Gonville and Caius College, Cambridge, 3rd March, 1562-3.

1,172 (Sydney).—Inigo Jones was the son of Ignatius (or Inigo) Jones, Citizen and Clothworker of London, who was said to have been descended from the family of Jones, of Garthkenan, Co. Denbigh, and whose Arms were: *Per bend sinister ermine and ermines a lion rampant within a bordure engrailed or.* These Arms appear on the Houghton Hall portrait of the great architect.



YOUNG HERDSMEN WITH COWS

BY ÆLBERT CUYP

FROM THE KANN COLLECTION

By permission of Messrs. Duveen Brothers

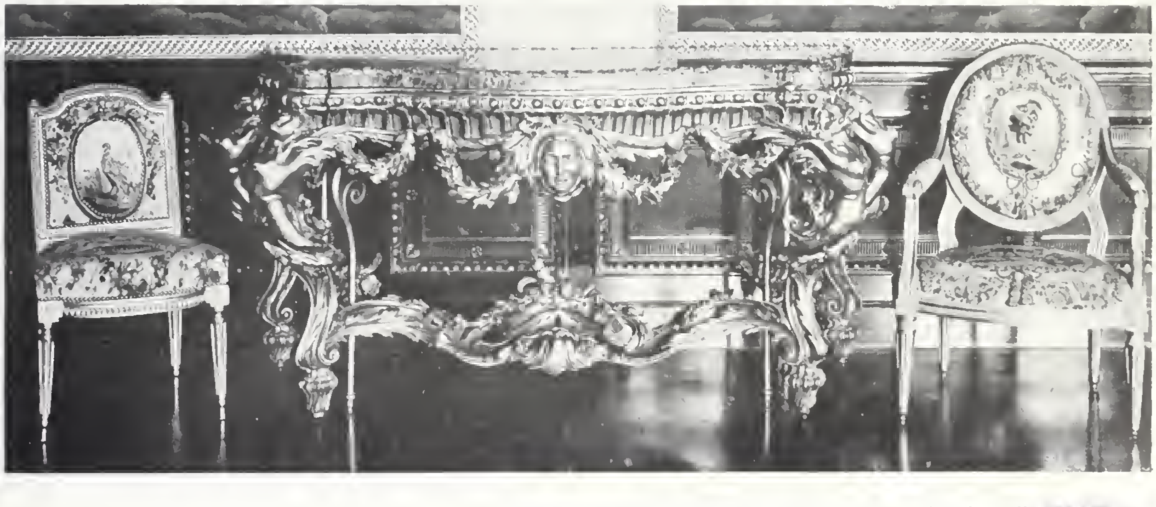
EATON HALL

The Cheshire Residence of His Grace the Duke of Westminster

Part II. By Leonard Willoughby

DR. RUPERT MORRIS, in his excellent little *Guide to Eaton Hall*, says that the name "Eaton" contains an allusion to its position near the Dee and neighbouring streams. He contends that "the first part of the word having doubtless a connection with 'eye' or 'ey,' which appears in English local names as Battersea, Anglesey, Ostrey, and in the term 'Eyot,' or 'Ait,' a little island." In my previous article I referred to some of the ancestors of the Duke of Westminster, but only in the sense of tracing the direct descent of the Duke from Hugh Lupus, the Conqueror's nephew. One Grosvenor I mentioned was Raufe, who was an adherent of the Empress Maud, and who, with his cousin the Earl of Chester, was present at the battle of Lincoln in 1141. It was here that King Stephen, forsaken by his followers, showed such marvellous bravery and prowess.

Fighting on foot, with his sword till it was broken, and then with his axe, he succeeded in bringing many to the ground, and amongst them the Earl of Chester. It was only after he himself had been struck by a huge stone that he was captured and carried off to Bristol Castle. There is preserved at Eaton Hall a MS., a copy of Henry of Huntingdon's *Chronicle*, containing a contemporary drawing of King Stephen making arrangements for the battle of Lincoln. Richard Cœur de Lion had with him Raufe's son Robert in the Crusade, and he was present with him in Sicily in 1190, when he took Messina in revenge of Tancred's expelling the English



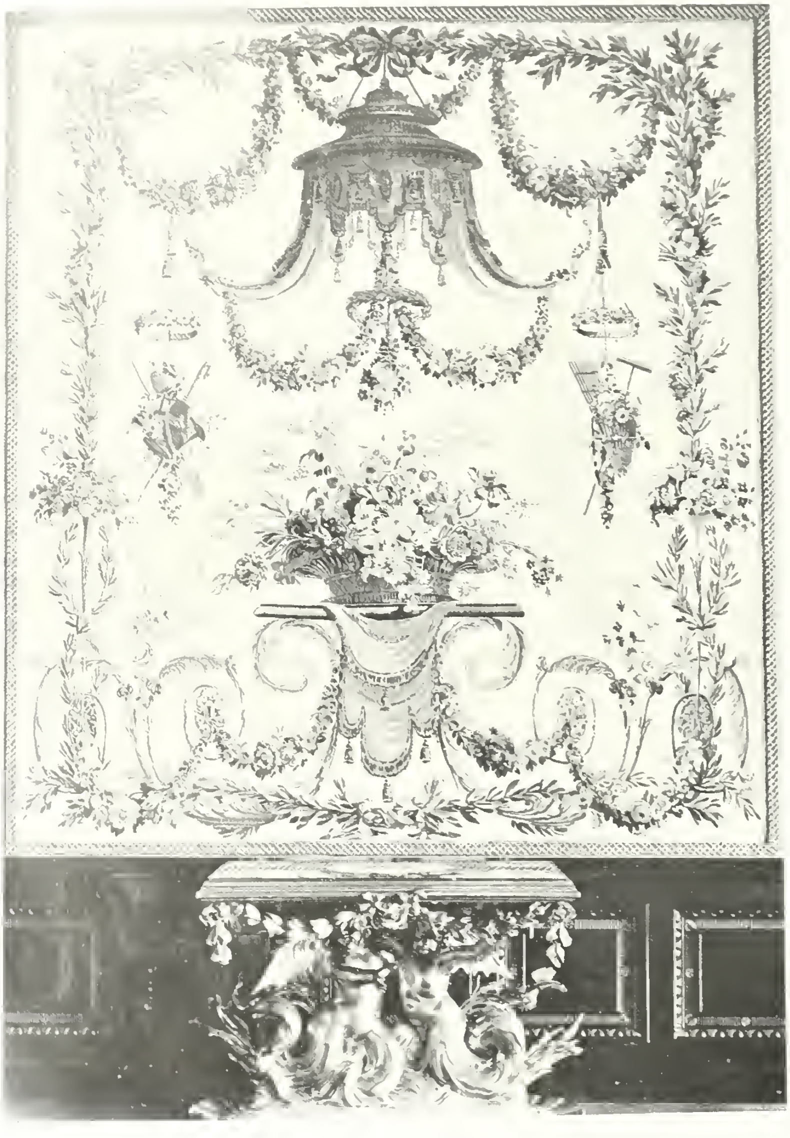
ITALIAN CARVED AND GILT CONSOLE TABLE, FROM HAMILTON PALACE COLLECTION, AND LOUIS XVI. AUBUSSON TAPESTRY CHAIRS

BURLINGAME PUBLIC LIB.

soldiers. Yet another Robert Grosvenor, Lord of Hume, accompanied King Edward III. to France, and witnessed the passage of the river Somme and the battle of Cressy in 1346.

I mentioned that Eaton came to the Grosvenors through the alliance of Ralph, second son of Sir Thomas Grosvenor, of Holme—or Hume—to Joan, heiress of John Eton de Eton, *temp.* Henry VI. Eaton was then spelt without the "a," and the house which belonged to the estate was called Eton Boat. This curious name for a house arose through the proprietor having the Grand Sergeancy of the Dee, which gave him great powers.

There is another MS. at Eaton, a letter from Henry, Prince of Wales, commanding the restoration of certain goods of the Welsh rebels which had been seized at Eton Boat after the battle of Shrewsbury "by his faithful but too zealous subject, John de Eton." Loyalty has ever been the marked characteristic of the Grosvenor family, though their loyalty at times has cost them much. For instance, Sir Richard Grosvenor in 1644 came in contact with the Parliamentary forces under Lord Fairfax, and through all these troublous times continued firm in his adherence to his King. This cost him his home at Eaton and forced him to take shelter in a neighbouring cottage for many a long year, until the King came to his own again. His son Roger likewise was loyal, and in 1659, when the Royalists had planned a general rising in favour of their exiled king, he held himself ready



BEAUVAIS TAPESTRY PANEL AND CARVED AND GILT CONSOLE TABLE with Sir Thomas Myddleton of Chirk Castle, his father-in-law, and his wife's brother-in-law, Lord Herbert of Cherbury, and Sir Richard Wynne of Gwydyr, to raise the King's standard on the Welsh marshes. He was rewarded for his services by being selected as one of the thirteen gentlemen of Cheshire to be Knights of the Royal Oak. He was killed in a duel in 1661, whilst his father was still living.

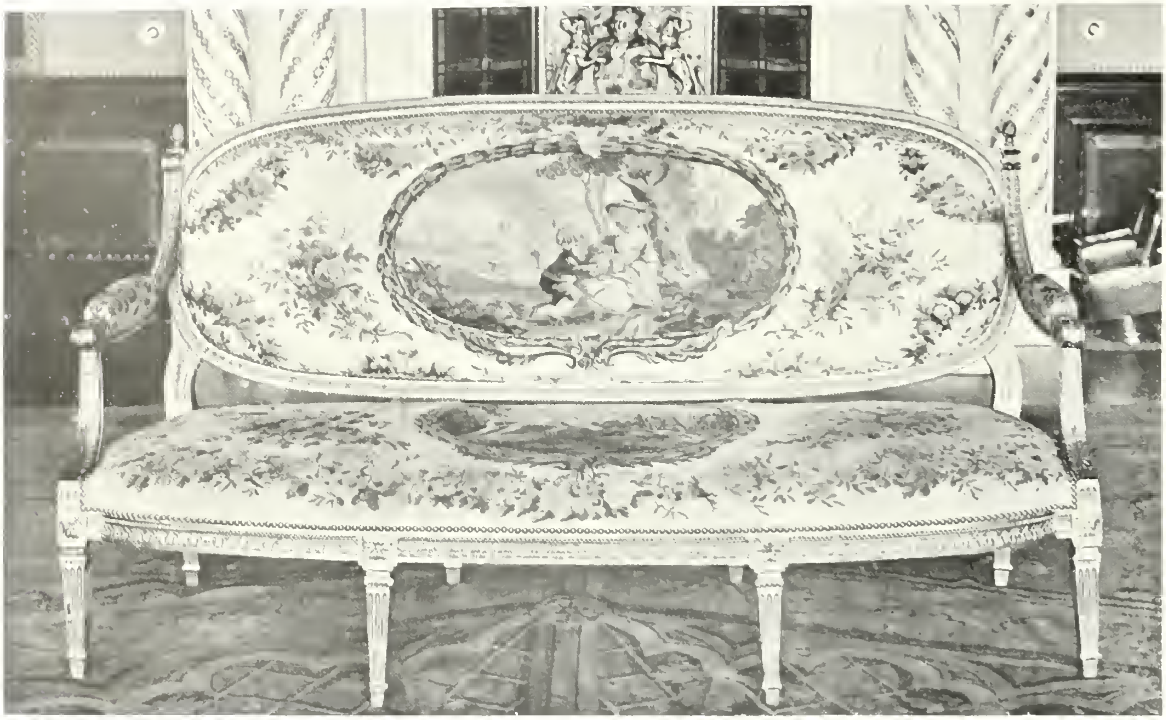
But, to return to Eaton Hall, it may be of some small interest to mention a word as to the previous houses which existed on this spot, but which differed entirely in appearance from the present great cold-looking building. The first Grosvenor to build a house at Eaton was Sir Thomas, in 1690. His architect was Sir John Vanbrugh, who also designed those wonderful buildings, Blenheim and Castle Howard, the respective homes of the Dukes of Marlborough and Earls of Carlisle. The Eaton House he designed was of brick, "with a frontage of 157 feet. It was in five divisions, the centre and extreme members advancing from the rest; the whole covered with a flat heavy roof, having windows and surmounted by an immense lantern rising from the middle of a platform enclosed by balustrades and surmounted by chimneys in ponderous clusters. In front was a spacious courtyard flanked by two detached wings and surrounded by iron railings, with entrance gates of iron superbly wrought and elaborately ornamented." In 1803 this house was greatly altered by Robert, Earl Grosvenor, the work occupying thirteen years to finish. Two wings were at this time added, which now brought up the length of the house to 450 feet. Instead now of the plain-looking building of Sir John Vanbrugh's design, Mr. William Pordon converted it into one which may be described as of florid Ecclesiastical Gothic. Again later on alterations were made to the east front by Richard, 2nd Marquis, who reconstructed the turrets either side of the drawing and dining rooms. And so Eaton Hall remained until 1867, when the late Duke entrusted Mr. Waterhouse with the task of creating the present enormous structure.

AUBUSSON TAPESTRY PANEL IN DRAWING ROOM

AUBUSSON TAPESTRY PANEL IN DRAWING ROOM

In continuing my description of the interior, I will commence with the saloon which forms part of the hall and is the feature of the house. I suppose it is quite unique in every respect, both in design and in decoration. Divided by pillars alone from the entrance hall, the two form one large room measuring 76 feet by 32 feet. The saloon faces east, overlooking the sloping grounds wherein are some ponds in stone enclosures or basins. There is also the broad walk which runs down from the steps leading out of the saloon direct to the lake at the bottom of the grounds. The apartment is lighted by three enormous windows, which show up well the wonderful marbles which surround the room, and the great painted frieze. The three large Gothic stone arches which divide the saloon from the hall are supported by clustered pillars of "Vert de Mer."

The high alabaster dado runs along the north and south walls. The fireplace is in the north wall, and has a very large and heavy stone mantel, supported by double pillars of the beautiful "Vert de Mer" marble. The panels of the frieze are of alabaster, and the carvings in high relief represent the Court of Love. Thus in the four outer panels are, (1) Eros or Cupid winged, with his bows and arrows; (2) Love, holding in her arms two turtle doves; (3) Hymen, the God of Marriage, with his torch; (4) Constancy. In the centre of the frieze eight pairs of lovers famed in history, (1) Raphael and La Fornarina; (2) Fra Filippo Lippi and Lucrezia Buti; (3) Petrarch and Laura; (4) Dante and Beatrice; (5) King Henry II. and Fair Rosamond; (6) Claudia and Pudens; (7) Cassivelaunus and Flor; (8) Mark Antony and Cleopatra. Above this fine chimney-piece and running the entire length of the wall is the frieze painted by H. Stacey Marks, R.A., representing Chaucer's "Canterbury Pilgrims." The effect of this extraordinary painting in vivid colours is remarkable, for the figures are drawn nearly life size. It is continued on the opposite wall, the figures representing the Miller riding at the head of the Pilgrims, and blowing his bagpipes, with which he "brought the company out of town." Following him are the Physician, the Parson, and the Knight; then come the Yeoman and the Cook, the Nun and the gentle Prioress—"mighty pains she took to counterfeit court manners and be stately and discreet. So charitable and piteous that she could weep but did she see a mouse caught in a trap, if it were dead or bled." And then come the Young Squire, and the Man of Law, which is the last figure on the south wall. On the chimney side the picture commences with the Merchant and the Franklin, with "complexion sanguine," for "he loved in morning a sop of wine." Then comes the Wife of Bath, the whilom wife of five husbands. She is depicted as "bold of face, red of hue, well wimpled with fine kerchiefs, showy in dress." By her is the "Wanton and merry

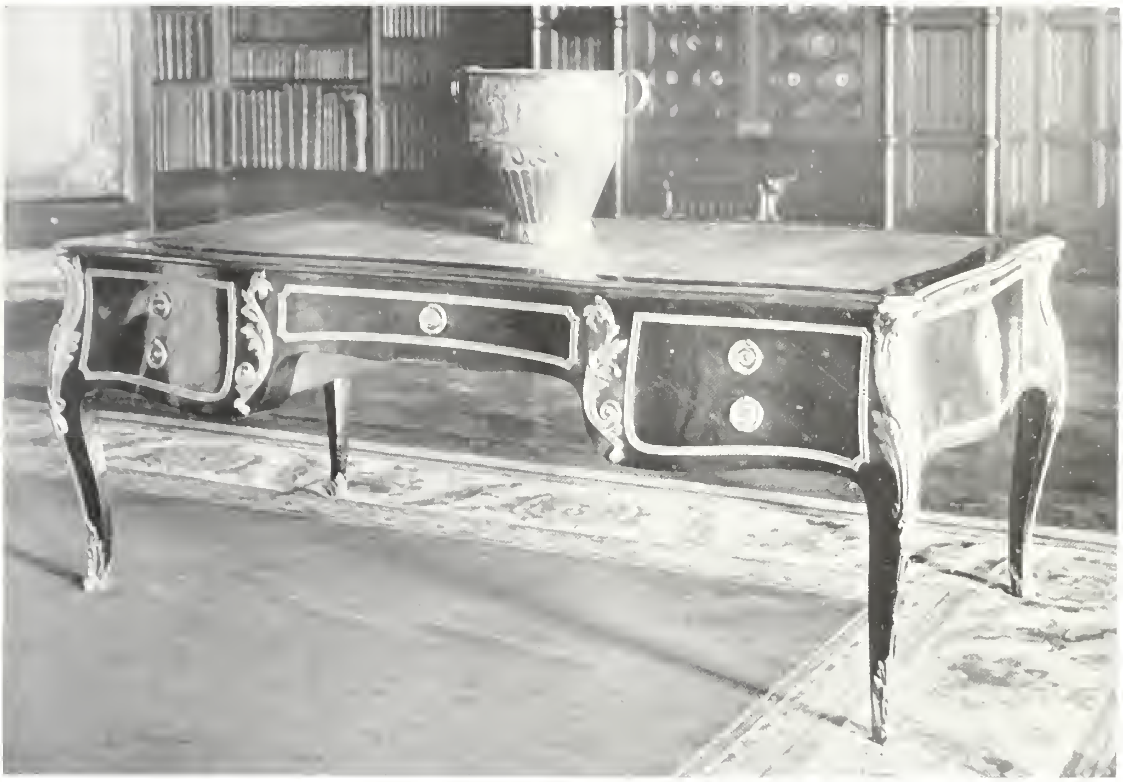


LOUIS XVI. SETTEE COVERED IN AUBUSSON TAPESTRY

Friar," and Chaucer himself with rose in hand rides between the Manciple and the Shipman. The rear is brought up by Mine Host, a "large stout man, merry and full of witty jests," and the Reeve, a "slender choleric fellow with long legs, lean like a staff, who ever rode the hynderest of the route."

The vellum tint of the walls helps to throw up this bright scene, which is truly an extraordinary and bold conception for decoration. The ceiling is vaulted, and follows the design of the tomb of Mahomet at Beejopore. The centre is in the form of an inverted saucer, and is painted to represent the firmament in graduated blue, with a gold sun in the centre surrounded by stars. Most of the furniture here is covered in priceless tapestry, while the heavier seats and chairs are covered in finely worked Genoese stuff trimmed with richly embroidered Venetian appliqué. Two enormous vases on either side of the central window are good specimens of fluted work in Oriental granite, and the large Venetian cabinet, the supports of which are negro boys, is a beautifully wrought piece of Renaissance workmanship. A large screen is formed by the top of a table placed on end, and consists of a huge slab of marble, inlaid in different colours. The chairs and settees are Louis XVI., in white and gold, while a tall clock of curious design is of the Empire period.

The room leading from the saloon on the south side is the ante drawing room, and, like the saloon, is remarkable for its decorations also by H. Stacey Marks, R.A. These consist of a series of twelve bird pictures set in panels and placed in sets of three, one set flanking each side of the chimney-piece, and the remainder occupying the side walls. The birds are all painted in vivid colours, but with the most extraordinary accuracy. The colours, form, and texture of the feathers all show that the artist must have deeply studied each subject. Curiously enough they are mostly birds with long legs and necks, such as the flamingo or the secretary bird. As Dr. Morris remarks, "We have called this series of panels an idealised zoo." Plumed anglers from Europe, Africa and America; gorgeous macaws and solemn cockatoos from the tropics; birds from all climes have been brought together to live harmoniously with the English robin and the homely sparrow. Nowhere can such a gathering be seen save in the Zoological Gardens, and a right "happy thought" it was to invoke Mr. Marks's unrivalled skill to make them breathe and live upon the walls of the sumptuous room at Eaton. The frieze above depicts birds and primroses, while the roof is groined in flat low arches on which are painted swallows, butterflies, and stars. The chimney-piece, of Derbyshire alabaster, with slabs



LOUIS XV. LIBRARY TABLE

BURLINGAME
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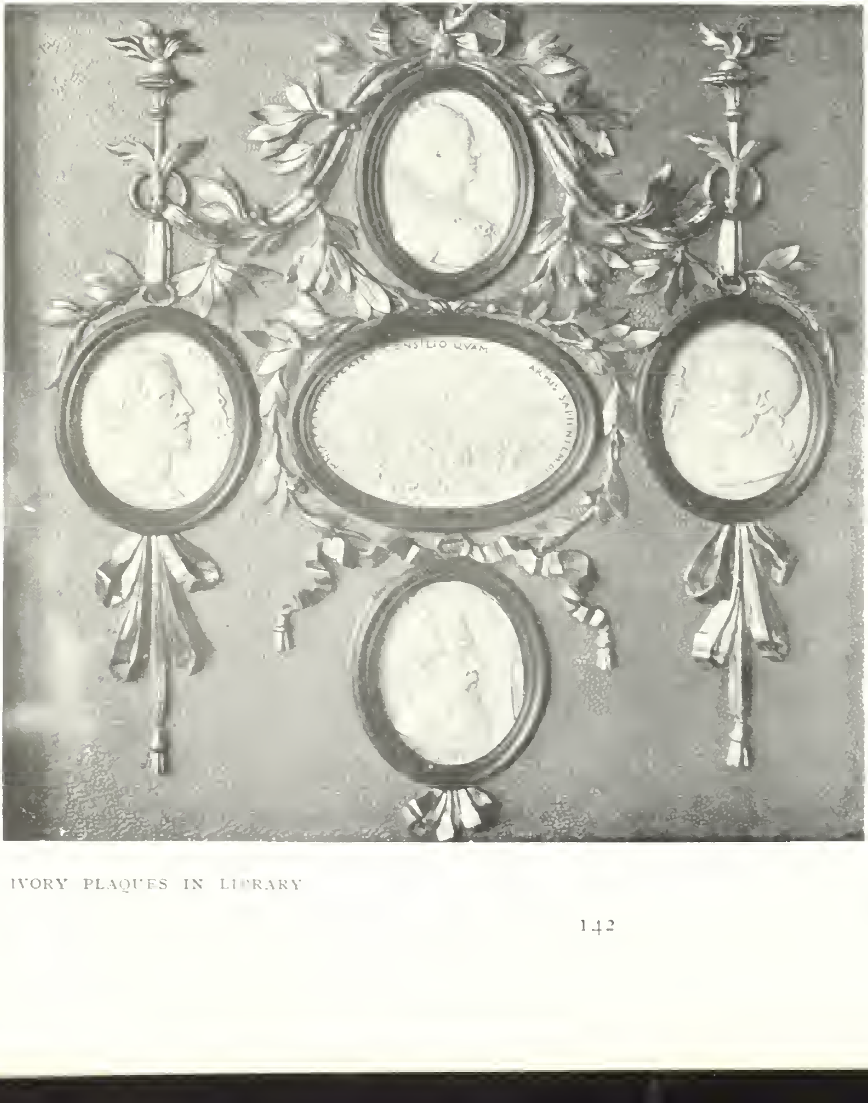
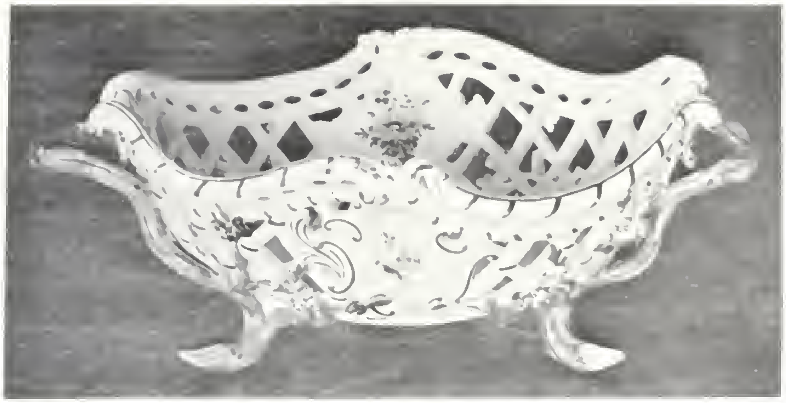
OLD DRESDEN TUREEN

of porphyry and iridescent labradorite is quite beautiful, as, in fact, are all the marble chimney-pieces in the house. The glass cupboards between the windows contain some fine specimens of old Worcester and old Dresden. The general tone of the room is green, which makes a good setting for the panels of birds.

From this room the drawing room is entered, a room, like the dining room, measuring 45 ft. by 36 ft. The great windows, reaching from floor to ceiling, give one of the best views from the house of distant hill, vale, and river, with the land-mark Beeston Hill prominent. The features of this noble room are the tapestries, the console tables, the fire-place, and, of course, the furniture. The tapestries are hung in panels both sides of the fire-place, and on the north and south walls and each side of the windows. These fill the space from dado to frieze. Several of the pieces are Beauvais, and the rest Aubusson. Illustrations of both kinds will, perhaps, give the best idea of what they are like. Beneath these panels are Florentine pier or console tables, the slabs being of the much-prized matrix of amethyst. These were bought at the Duke of Hamilton's sale. The chimney-piece is of Carrara marble, and consists of two tiers of double columns. It was made at Rome in 1869, and is ornamented with glass mosaics and large-sized agates with mosaics radiating from them. The columns are copied from the cloisters of St. John Lateran in Rome. They have a twisted pattern, and are inlaid with glass mosaics. The white marble generally is relieved by slabs of Rosso Antico and red and green porphyry. The fire-place faces the great windows. The furniture, covered in old Aubusson tapestry, is of great value, and belongs to the Louis XVI. period.



IVORY PLAQUES IN LIBRARY



OLD DRESDEN DISH

At the south side of the room is a large archway and recess beyond, from which the library can be entered, while there are also steps leading down to a lobby and a door opening to the garden. Either side of this archway are enormous Oriental vases on stands, and in the recess is the group by Dalou of a mother rocking her child to sleep. In the narrow way leading from here into the library is a large wall case containing some very valuable miniatures which came from the Magniac collection. These consist of Lady Arabella Stuart: François Duc D'Alençon (Jean Clouet); Jeanne D'Albert, mother of Henri Quatre; Martin Luther (Cranach): Catarina, Luther's wife (Cranach): Melanchthon (Cranach); Child, unnamed (Pourbus); Mary Queen of Scots, Dauphine of France; Ernestina Sophia, Gräfin zu Solius; Emperor Charles V. (Cornelisz); Lord Seymour of Sudeley, Lord High Admiral; and Elizabeth de Valois, wife of Philip II. of Spain. These highly interesting miniatures are unfortunately so placed that it is utterly impossible to obtain a photograph of them.

If the saloon is the chief feature of the interior of Eaton, assuredly the library is the most charming of all the grand apartments of this great building. It measures 92 feet long by 30 feet wide, and is 23 feet high, and this, not including the two large bays and the lower recess on the south side, nor yet the two octagonal bays at the south-west and north-west corners. The ceiling is most effective, and is divided into five bays, divided by great beams of walnut. The frieze is of walnut, and is inlaid with roses of mother-of-pearl and leaves of boxwood, executed by Braugan. The same ornamentation is on the panelling of the cupboard and organ case.

The two chimney-pieces consist of moulded black marble frames, surrounded by elaborate walnut panelling 10 feet wide with groined soffits, causing the friezes of the chimney-pieces to project two feet over the fire itself. The frieze contains a long central and two side panels, and supports a cornice which rests upon caryatids, representing the connection of all ranks with literature royalty, the Church, chivalry, minstrelsy, husbandry, etc.

The organ case is of walnut, and is inlaid and decorated with gold chevrons and delicate foliage, each panel showing a different type. This organ was given to Eleanor, Marchioness of Westminster, by her father, Thomas, first Earl of Wilton. The bookcases to the height of 11 feet are of walnut, and contain some 10,000 volumes and valuable manuscripts, several of which are bound in velvet with silver mountings. The pick of the collection is *The Vision of Piers Plowman*, a folio volume written in the early part of the fifteenth century.

OLD CLOCK IN LACQUER CASE

STAIRCASE, WITH ARMOUR FROM HORACE WALPOLE'S COLLECTION

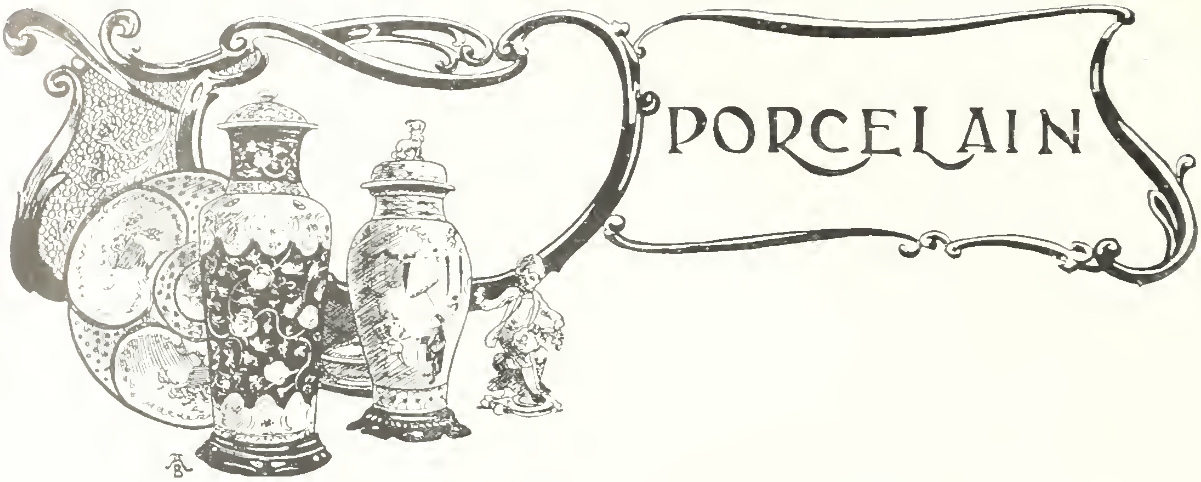
There is a fine copy, also in vellum, of *Henry of Huntingdon's Chronicle*, an illuminated copy of the evidence in the celebrated "Bend Or" trial in Richard II.'s reign. There is also a large collection of pamphlets and works bearing on the political and religious controversies of the times of James I., Charles I., and Charles II., and some interesting proclamations in Black Letter of the same period. The five pictures above the bookcases were painted for the first Earl Grosvenor by Benjamin West, the Quaker painter from Pennsylvania, who became President of the Royal Academy in 1792. The subjects are — (1) *Oliver Cromwell dissolving the Long Parliament*, where, pointing to the Speaker's Mace, he orders a soldier to "Take away that bauble." (2) *The landing of Charles II. at Dover in May, 1660*, attended by the Dukes of York and Gloucester. He is raising up General Monk, who kneels to receive him. (3) *The Battle of the Boyne, July 1st, 1690*, where William III., mounted on a white charger, has arrived in time to decide the fate of the day with the left wing of his army. As William had had his right arm disabled early in the battle, he should have been painted using his left hand—if any. (4) *The Battle of La Hogue*, in which Sir George Rooke (who with Sir Cloudesley Shovel afterwards took Gibraltar) destroys with his flotilla of ships and boats the thirteen large ships of war and twenty transports, part of Louis XIV.'s fleet, fitted out to support James II.'s attempt to recover the throne. James, depicted standing on the distant heights, exclaims as he sees this brilliant deed, "None but my brave English tars could have performed so gallant a feat"—and this despite his hopes of recovering the throne had now gone. (5) *The Death of General Wolfe on the Heights of Abraham, 17th September, 1759*. Wolfe is dying, struck down by a musket ball in the breast. Sir William Howe, pointing to the enemy's colours which have just been taken, exclaims, "Sir! they run!" The Indian standing by watches to see whether the white braves can bear pain.

Dr. Morris says that this picture is of the highest interest as being the first in which any painter of "high art" ventured to dress his character in the modern garb of European warriors. George III. wished to purchase this picture, over which there was so much criticism, but he eventually had a copy made, which is now at Hampton Court.

Amongst the objects here are some carvings in ivory of the heads of Sir Francis Drake, Sir John Hawkins, Queen Elizabeth, and the Destruction of the Armada, with Drake (taking astronomical sights), F. Walsingham and W. Cecil (holding the Scale of Justice). A huge scene at the entrance, composed of three panels of *pietra dura*, is inlaid in lapis lazuli, verde antico, jasper, chalcedony, serpentine, and porphyry, the lower compartments being a marvellous representation of a landscape. Some charming old tables, an old clock in a curious old lacquered case, and an exquisitely carved ivory of Wolfe's head, are but a few of the many beautiful and interesting objects in this noble room.

Outside the library doors to the grand corridor is the staircase, on the walls of which hang some fine suits of armour and swords, used in the early part of the sixteenth century. These came from Strawberry Hill at Horace Walpole's sale in 1844. One of the helmets has a "beaver" in three pieces, which moved over each other, and when covering the face were held up by as many little catches. Several of the breastplates are of the globose pattern, one with a raised edge down the centre called the "tapul"; and attached to them by buckles are the "traces" or "tassels," which are over-lapping bands of steel forming a skirt, held together by sliding rivets. The columns on the staircase are fine specimens of English and Scotch granite, and the balustrade is of alabaster. Two immense pictures which hang in the grand corridor here, *The Adoration of the Magi* and *The Fathers of the Church*, are by Rubens. The former, measuring 10 ft. 9 in. by 8 ft. 1 in., was painted in eleven days for the Church of White Sisters, Louvain, for £72. It was sold at the suppression of convents in 1786 for £756, and was purchased from Lord Lansdowne, who had paid £840, by Earl Grosvenor in 1806. The second picture is 14 ft. by 14 ft. 6 in., and was painted in 1629 by order of Philip IV. (and forms one of nine), who presented them to his minister, the Duke of Olivarez, to decorate a Convent of Carmelites near Madrid. Seven of them were taken away by the French in 1808. The wagon that held them broke down in a muddy ditch, and some of them rolled out into the water. One was seriously injured, and four were purchased by M. de Bourke, the Danish Minister at Madrid, who brought them to England, and sold them in 1818 for £10,000 to the first Marquess of Westminster.

ENAMELLED CHINESE VASE YUNG-CHING PERIOD



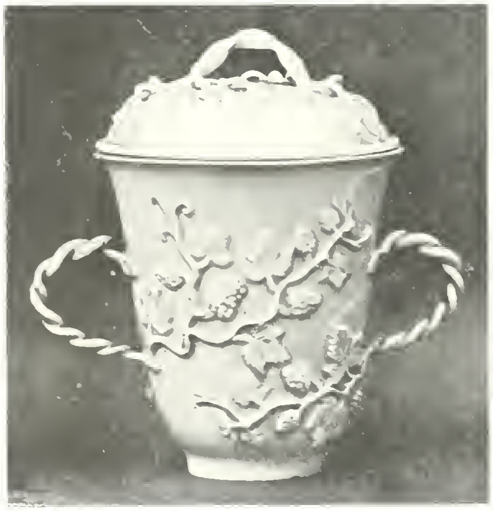
PORCELAIN

Doccia Porcelain

By M. E. Steedman

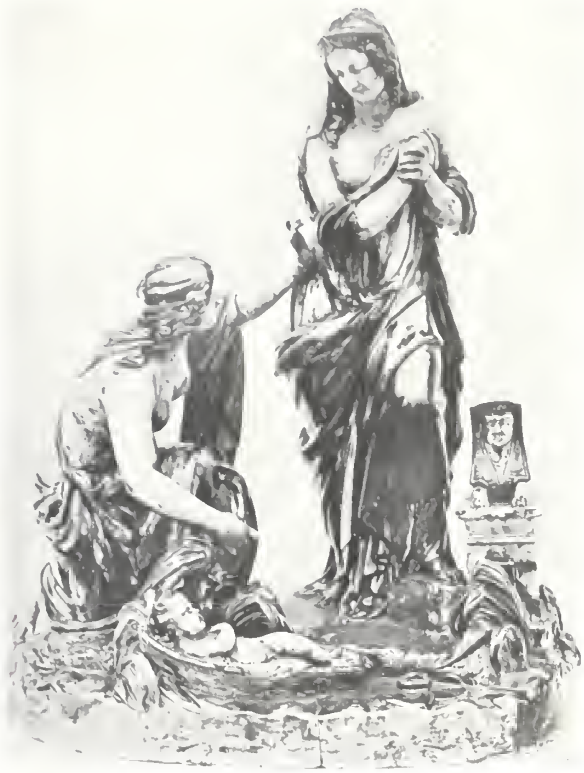
The first porcelain factory at Doccia was established in 1735 by the Marchese Carlo Ginori, who, being desirous of imitating Chinese porcelain, sent a vessel to the East Indies to obtain the different kinds of material employed in its composition. He began to make experiments at a villa belonging to him in the neighbourhood of Sesto, not far from Florence, and was so successful that he decided to start a porcelain factory. A chemist named Carlo Wandhelien was appointed director of the works in 1737, and the production found a ready sale, while the Tuscan Government granted it the privilege of being the only establishment of its kind in the State, though this special mark of favour was withdrawn in 1812.

The Marchese Carlo Ginori died in 1757, and the factory passed into possession of his son, the Senator Lorenzo, who greatly improved and enlarged it. More workmen were employed, and superior furnaces were built, which enabled the owner to manufacture important pieces, such as vases and statues, which had hitherto been impossible. The works were still further enlarged and improved when his son, Carlo Leopoldo, succeeded him, and a museum was built for the accommodation of the models of the most famous sculptors, whether ancient or modern. The porcelain, too, was highly finished at this period, and the decorations beautifully executed, which was principally due to the teaching given at the school of design established by Carlo Leopoldo.



No. I.—CUP AND COVER DOCCIA PORCELAIN

The Doccia factory has always been noted for the variety of its productions, and both hard and soft

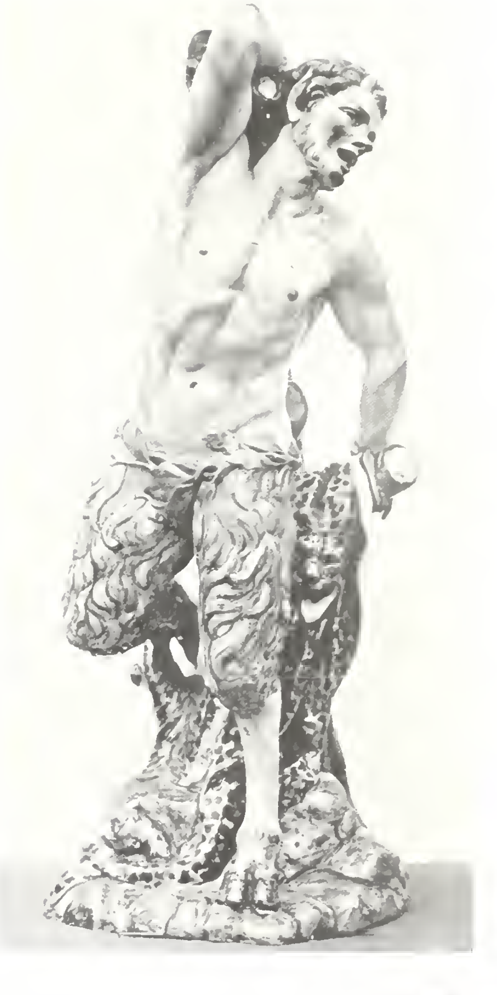


No. II.—THE FINDING OF MOSES DOCCIA PORCELAIN GROUP

paste were manufactured there. The Capo di Monti moulds were transferred thence in 1821: consequently large quantities of spurious Neapolitan china bearing the original mark have since been manufactured at Doccia and distributed throughout Europe. Of comparatively late years the factory has been remarkably successful in imitating Japanese and Chinese porcelain, Della Robbia ware, and the sixteenth century Maiolica of Xante and Maestro Giorgio. The metallic lustres employed in the colouring of the latter were invented and brought to perfection by Giusto Giusti, who learnt his art at the Doccia school, and was accorded honourable mention at the London and Paris Exhibitions of 1851 and 1855 respectively.

The decorations found on Doccia porcelain are numerous and varied, and among the principal artists employed from 1770 to 1800 were:—Fanciullacci, a painter of miniatures; Carlo Ristori (landscapes); Antonio Valleresi (flowers); Antonio Smeraldi (figures and landscapes); Angiolo Fiaschi (figures); while the modellers included Bruschi, Lici, and Ettel. Tea and déjeûner services were extensively made, and most of the cups had covers, like that shewn in No. i., with acorn shaped or twisted handles; the decorations consisted of landscapes and figures, such as nymphs, satyrs, etc., or flowers, the latter sometimes in relief like those on the cup in No i. Statuettes, groups, and figures were also manufactured, and the group illustrated in No. ii. represents the finding of Moses, while No. iii. shows the figure of a satyr.

Carnival and garden scenes sometimes occur, and fishing groups, as on the stand in No. iv., also festoons, scroll-work and basket-work borders. Some of the ecuelles are beautifully painted with a shield on a cross of the order of St. Stephen, bearing the arms of the Ginori family, held by an eagle on each side, and further decorated with elaborate festoons of flowers and a floral monogram. There are one or two fan-shaped jardinières in oval stands extant having exquisitely painted panels of soldiers and ladies, divided by richly gilt blue pilasters, and it seems almost certain that Wedgwood's celebrated jasper ware was imitated to a slight extent at the Doccia works, principally in the form of white oval medallion



No. III. A SATYR DOCCIA PORCELAIN STATUETTE

No. IV.—CUP, COVER, AND STAND DOCCIA PORCELAIN

portraits on a blue ground. The principal mark found on Doccia porcelain is a star, which forms part of the Ginori arms. It is found in gold upon the richest pieces, and also in red. The mark of a double triangle, also in gold on the best specimens, is another mark recognised as belonging to the Doccia factory, and the name "Ginori" is sometimes found impressed in the paste. The initials N.S. are attributed to Nicolo Sebastiano, and P.F. to Pietro Fanciullacci, who was a chemist as well as a painter, while the letters C.A. and P.G. are also occasionally though rarely met with.

No. V.—TWO FIGURES DOCCIA PORCELAIN

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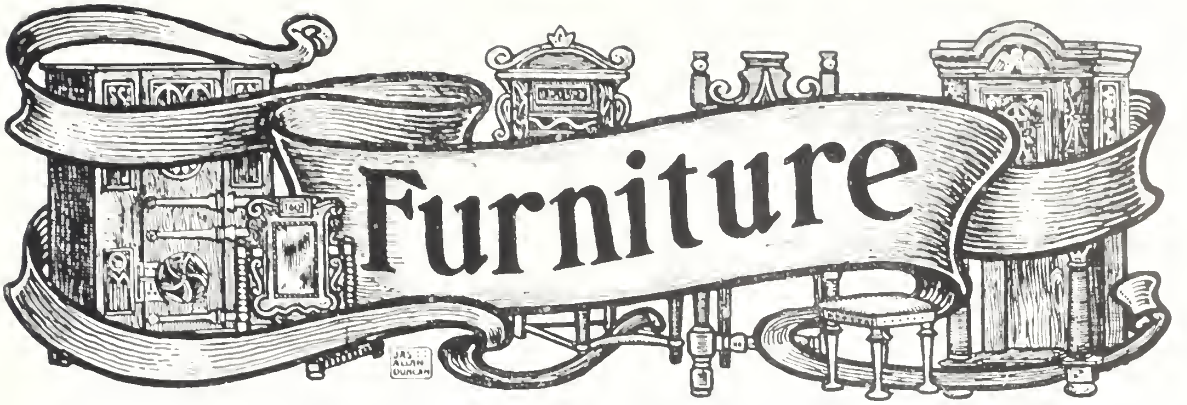
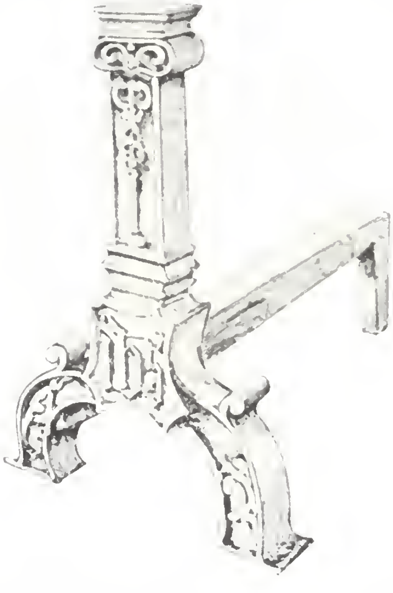


Fire-Dogs Part I. By J. Hartley Beckles

(With Illustrations of the Chief Examples to be met with in the Kingdom)

Fire-dogs (or andirons) are to-day almost an anachronism. Occasionally in some old baronial hall or stately mansion, as at Chatsworth, I have seen the great log of oak or beech borne in and placed lovingly athwart the iron or bronze shoulders of the "ancient twin servitors of the hearth," as Tennyson called them. But the doom of the blazing log was sounded nearly two centuries ago, when the sea-coal fire ("noxious and health-destroying," they called it) uprose in half the households of the countryside. Newcastle began to pour forth her stores of fuel into the lap of England, and manufacturers of iron grates could not keep pace with the demand. It was then that the moulding and the fashioning of fire-dogs quite suddenly ceased, and the close of the seventeenth century marks the decline of an industry which had given employment to numerous founders, ingenious artisans, and silversmiths since Roman times.


16TH CENTURY CAST-IRON (SMARDON, KENT)

There are scattered here and there in provincial museums, such as Norwich and Chester, a few surviving examples of Roman fire-dogs, and these, while of a simple character, have yet a certain feature which marks them out from the later rude English attempts. This is not the double vertical bars, but the fact that these terminate in a representation of a deer's head with antlers. These latter, resembling large nails, were doubtless employed in holding a cross-bar or spit in place. An excellent specimen has been found at Hartlip, Kent, and also at Colchester, answering to this description.

The very oldest English fire-dogs I have seen are quite simple bars of unmixed iron, with vertical fronts or faces, two feet high, the tops bent into a scroll or crozier-shape. In the Middle Ages the fire-place usually occupied the centre of the large hall. There was there a low platform of stone, such as may yet be seen at Penshurst, Kent, with the fire-dogs that of old supported the logs. Doubtless all the early fire-dogs were of this description, but with the growth of interior ornament and luxury in the Middle Ages, more elaborate forms came into use. Log fires were no longer built in the middle of an apartment, and richly designed chimney-pieces very naturally suggested graceful shapes and patterns in the appointments of the hearth. In the fifteenth and sixteenth centuries we observe the front upright bar not merely terminating in the head of a man, woman, child, dog, or animal, but the whole face, as well as the legs, have a strongly marked design in relief. In the case of fire-dogs in use in abbeys, monasteries, and

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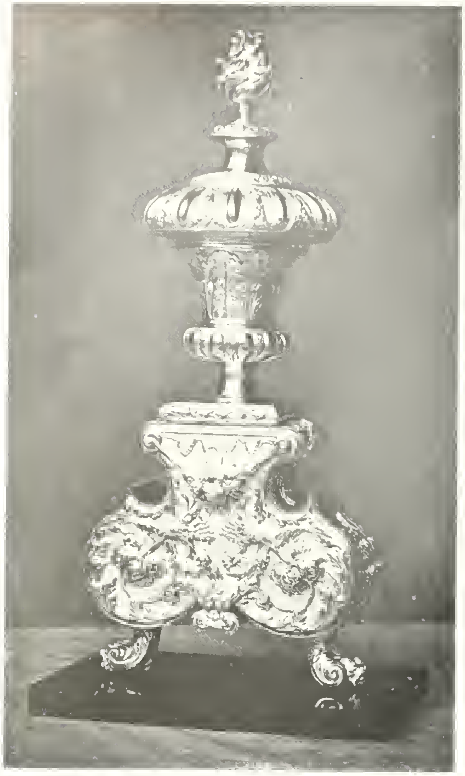
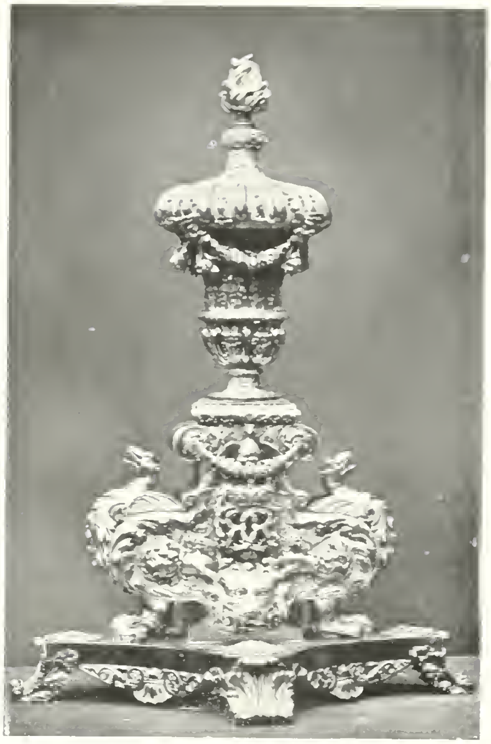
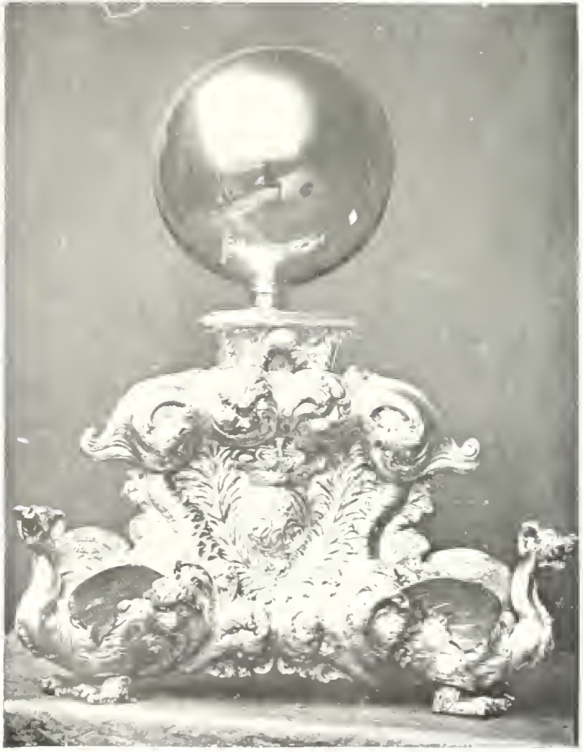


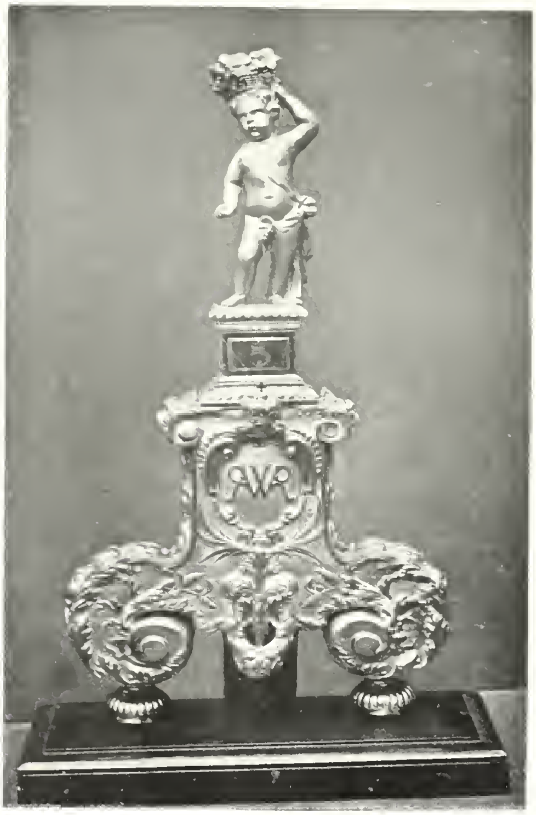
SILVER FIRE-DOG AT KNOLE



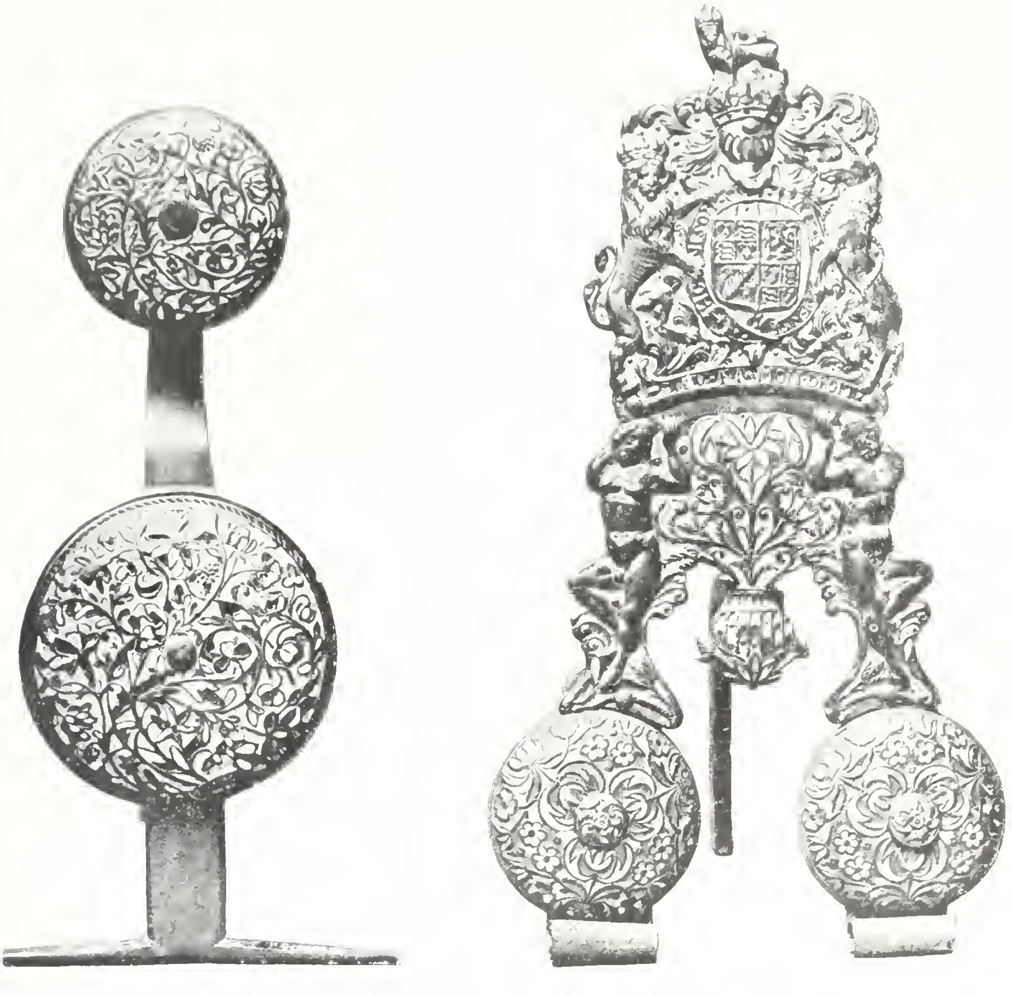
SILVER FIRE-DOG AT KNOLE



17TH CENTURY SILVER FIRE-DOG IN THE ROYAL COLLECTION



16TH CENTURY SILVER FIRE-DOG AT HAMPTON COURT religious houses, the head is omitted, and the whole presents a sculpturesque effect, combined with Gothic and Renaissance architectural features. One example of this sort may be seen in the pair now at Smardon in Kent, with the initials "I. H. S." at the base of the body.



ENAMEL FIRE-DOGS, NOW IN THE POSSESSION OF EARL COWLEY

But while in England the fire-dog throughout Elizabeth's reign continued to retain a certain fitting relationship to the older forms of hearth irons, on the Continent it altogether outgrew its original simplicity and its original material. Silver, brass, and bronze came to be extensively used in Italy. The finest artists were employed in the designing of exquisite specimens of the sculptor's art. Exactly when and where the first silver fire-dogs were fashioned cannot be ascertained; but it is clear that they were known to Shakespeare from a passage in his play of "Cymbeline." Iachimo describes the andirons of Imogen's chamber as "two winking cupids of silver, each on one foot standing, nicely depending on their brands." It is probable that the body long continued to be made of iron or other metal, while the surmounting figure was of silver. There are several fine examples of silver dogs at Knole, one at Hatfield, and two at Windsor. The Duke of Portland also possesses a pair of urn pattern more severe than those at Knole. They were made by Philip Rolls in 1704, and deviate but slightly from the traditional form of such fire-place furniture. They are twenty-six inches high.

The Windsor specimen shown in this article has been mutilated with the crown and cypher of William IV. The story is told of the little George IV. and his drawing-master at Windsor, probably of this very pair of andirons. The prince had been sketching a variety of objects set before him, with more or less painstaking seriousness, for the task was to him most irksome, and the drawings were ultimately submitted to his royal father. "Wooden!" was the King's exclamation. "All wooden! A table, a chair, a box, a stool! Heavens, Mr. Elliott," turning to the perturbed drawing-master, "have you nothing the

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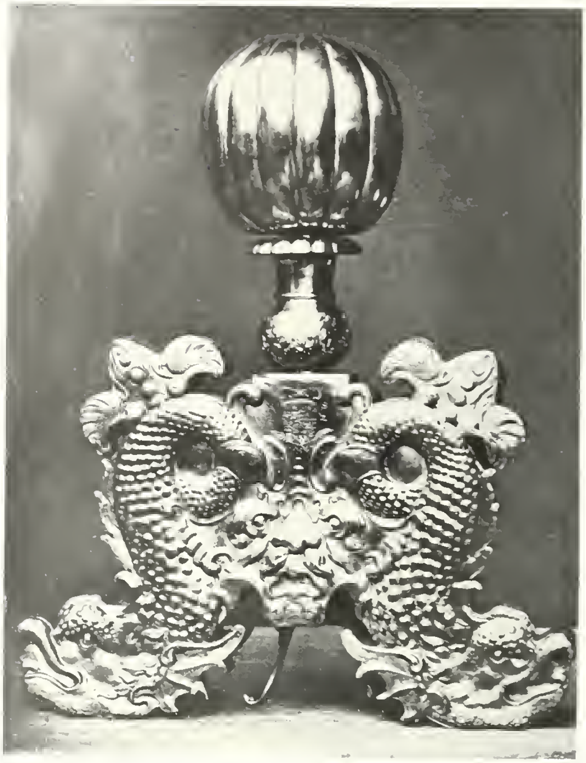
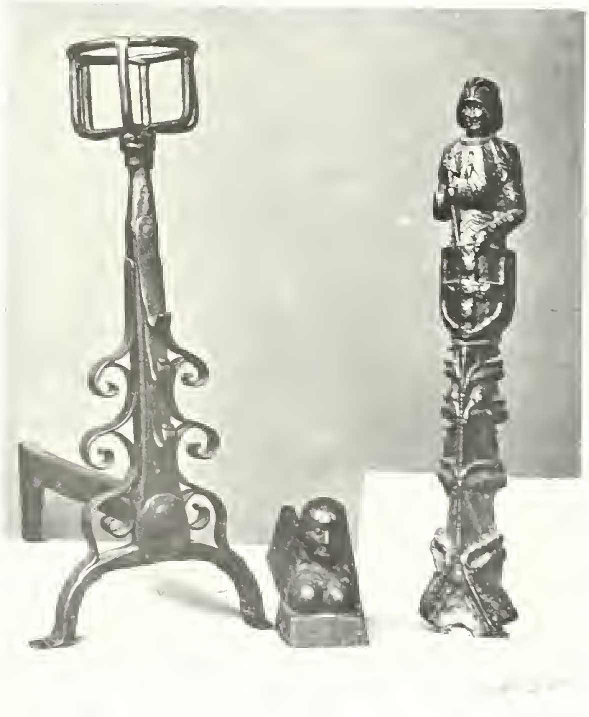


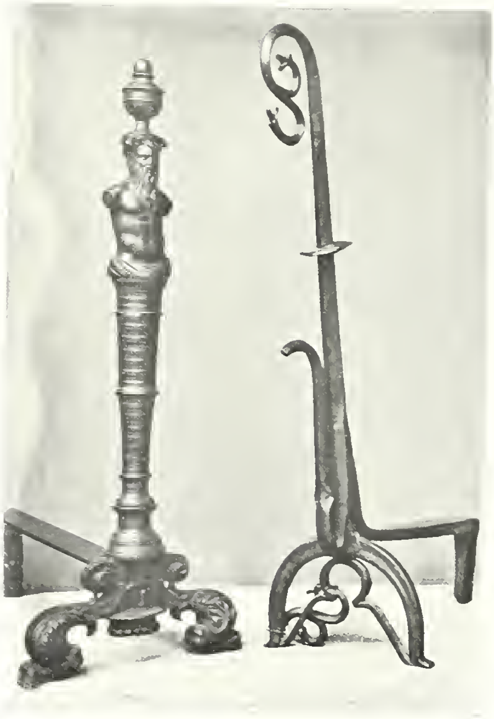
17TH CENTURY SILVER FIRE-DOGS, FROM THE PALACE, COPENHAGEN

child can exercise his talent upon but these things of wood? Come, sirrah, let me see you draw one of those silver andirons yonder, and if you make a good job of it you shall have a day's holiday with me in Windsor Forest." But either the prospect held out to the lad possessed few charms, or his pictorial genius was unequal to the strain put upon it, for the drawing of the andiron, although it consumed a whole morning, was so bad that George III. declared, with much humour and good sense, that whatever *rôle* his son was destined for in this world, he would never make an artist. His majesty ordered the drawing lessons discontinued forthwith as an utter waste of time. The tutor contrived to keep the unhappy drawing, which caused his professional transfer to the youthful Duke of Gloucester, and it long continued in his family.

Cupids seem a favourite design at the beginning of the seventeenth century. One finds no reference to silver andirons in France earlier than the time of Cardinal Mazarin. In 1654 one pair was valued at 2,925 livres in an inventory of the effects of Marshal de la Milleraye. No fewer than forty

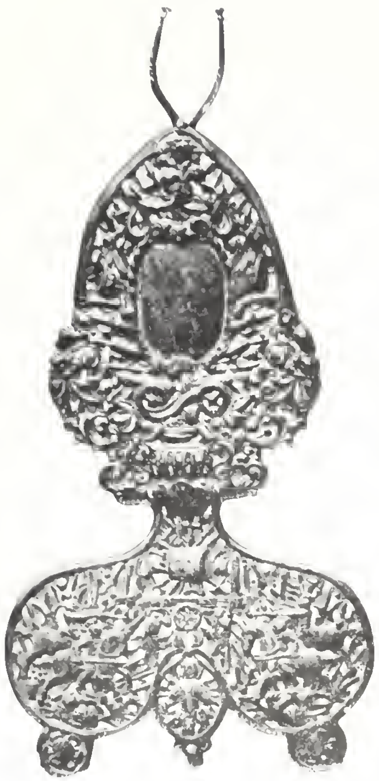


WROUGHT-IRON FIRE-DOGS
GERMAN, EARLY 17TH CENT. FLEMISH 17TH CENT. FRENCH 15TH CENT.



FLEMISH 16TH CENTURY BRONZE

16TH CENTURY WROUGHT-IRON, FROM THE TOWER OF LUXEMBOURG pairs are described in different inventories of the reign of Louis XIV.; but nearly all of these have disappeared long ago into the melting pot, although a few found their way into England at the time of the Revolution. It has been doubted whether in this country there were any fire-dogs wholly of silver before the latter part of the reign of Charles II. Although what Mr. Starkie Gardner calls "the great age for massive silver furniture" came to an end with the death of Louis XIV., yet silver fire-dogs continued occasionally to be produced. Rococo became the vogue, and a most exaggerated form of German rococo is displayed in a pair of dogs owned by Earl Cowley—"an asymmetrical mass of swirling waves, clams and rushes, with incidents such as a cornucopia and flowers." Each stands nearly three feet high, and was made in Augsberg in 1745. It bears for device the closed crown of a Prince-Bishop over the monogram C. P. I may as well, for the benefit of those seeking to acquire these brilliant mementos of the hearth, add that the sole remaining English possessors of silver andirons, besides those already enumerated, are the Duke of Buccleuch, whose pair represents female figures with lions' claws; the Duke of Manchester, a cherub on dolphin; and a pair at Belvoir Castle.

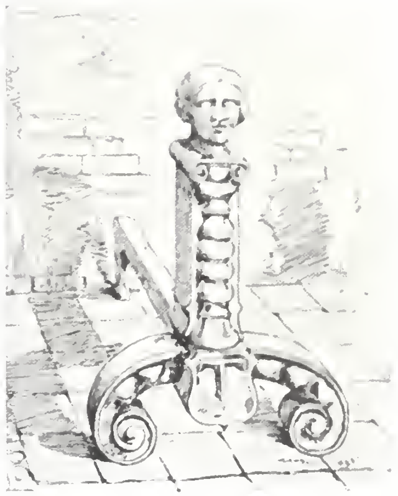


ENAMELLED FIRE-DOG
IN THE POSSESSION OF GENERAL
FOX-PITT-RIVERS (CHARLES I.)

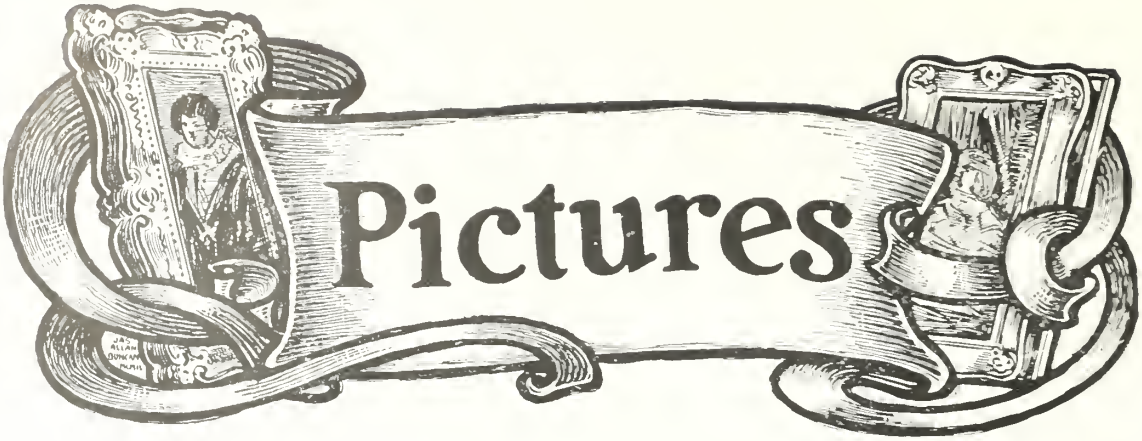
In an inventory of Hargrave Hall, Suffolk, dated 1603, there is entered: "Item, two payer of Andyrons wth. heads and foreparts of copper: one payer being less than the other." What fate overtook these cannot now be determined; but it is certain that copper and brass specimens are to-day exceedingly rare. Enamel came to be used about the same time as silver, but is now seldom met with, examples fetching easily from £300 to a £1,000 whenever they come into the market.

There is a fine pair in the possession of Earl Cowley, believed to have been made for James II., and comprising the royal arms, supported by two nude male figures. The pair at Drayton House is precisely the same as the ones at Haddon Hall, save that the colours of the former are purple, white, and turquoise, while the latter are green and white. A curious pointed shape with a very intricate pattern is shown in the pair owned by General Pitt-Rivers at Rushmore.

(*To be continued.*)



FIRE-DOG AT ALDINGTON, KENT



Pictures

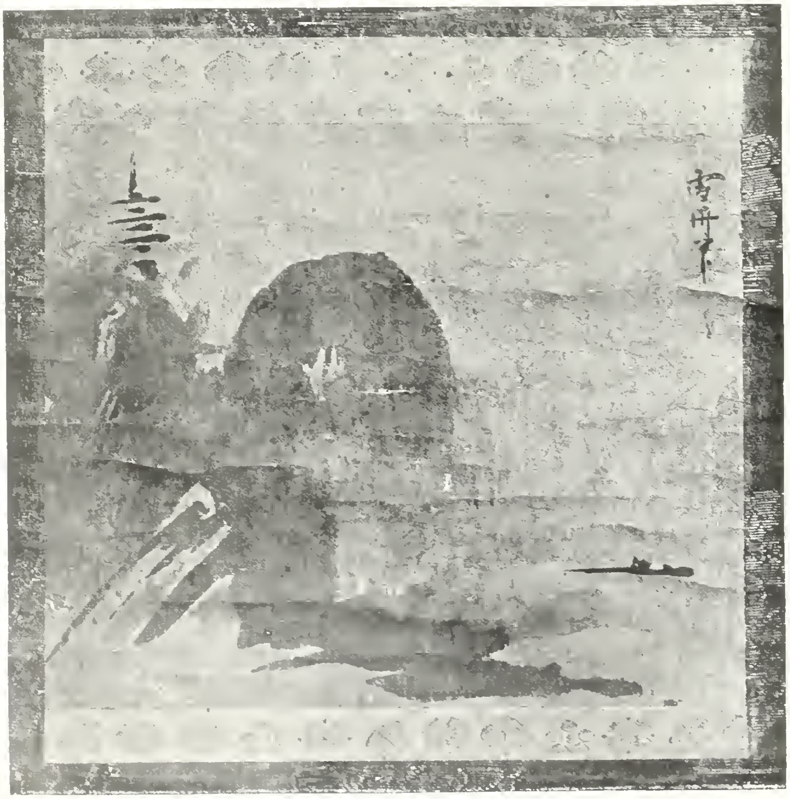
Mr. Arthur Morrison's Collection of Chinese and Japanese Paintings Part II. By Stewart Dick

THE most famous of all the masters of the Chinese renaissance is Sesshiu, born 1420, died 1506, who is one of the greatest of all Japanese painters. Of his work Mr. Morrison possesses two specimens: one a large six-panelled screen in the artist's early manner, probably painted before his visit to China: the other a masterly little landscape of the broadest and most summary description. There is also another large landscape screen, by a painter of the unknown school, which is perhaps even finer than that of Sesshiu himself.

In the works of the Kano school, which sprang from the Chinese renaissance, are some of the greatest treasures of the collection. An exceedingly fine example of the work of Kano Motonobu is the painting of mandarin ducks, the emblems of conjugal fidelity. The whole range of the wonderful Kano brush work may be seen here: the broad flat treatment of the distant mountains, the bold dashing strokes of the reeds and grasses, and the firm and delicate detail in the plumage of the birds.

Even finer in its way is the landscape of mountain and stream, and picturesque trees, and there is also an extremely interesting example, a fan mount with the figure of an old man riding on an ass, which belongs to the youth of the painter when he travelled over Japan on foot, paying his way by means of such rough sketches.

Fan mounts were favourite subjects for ornamentation by the Japanese masters, and Mr. Morrison possesses a set of thirteen examples by Sanraku—fish,



LANDSCAPE BY SESSHIU

landscapes, birds, figures, all brimful of movement and life.

Of the paintings of the painter priest Shokwado, who was a pupil of Sanraku, examples are exceedingly rare, the only known painting in Europe being that possessed by Mr. Morrison—a drawing of a bird watching a fly. It is sealed with the same seal as that stamped on the Nobuzane painting formerly referred to.

About a hundred years later, in the seventeenth century, we come to the three famous brothers, Tanyu, Naonobu, and Yasunobu, who carried the development of the Kano school to its furthest extent. Tanyu, the eldest, is in Japan the favourite painter of the Kano school. His style was looser and freer than that of his predecessors, and full of a superb recklessness and dash; but the unique specimens of his work in this collection show him to have been not merely a magnificent virtuoso, but a great and serious artist. First of all is a pair of large six-fold landscape screens, undoubtedly the most important specimens of Tanyu's work out of Japan. It is impossible to express in words the dignity and grandeur of these landscapes of mountain and lake, executed in delicate washes of Chinese ink, and they would suffer sadly in any attempt at reproduction. The two screens are designed in harmony and form one large composition, but each part taken separately is a perfectly composed picture. Almost of equal interest with these is a book of eight landscapes, the famous Shosho Hakkei, or eight beauties of Shosho, which have been depicted by so many Chinese and Japanese artists. Then there is a large kakemono of Benten, a very early work, and an extraordinarily impressive painting of Monjiu, the god of literature; a painting of a philosopher and a boy, which is an excellent example of the easy and heedless dash of his brush work; and, quite as a surprise, a dainty little study of birds and convolvulus, a marvel of lightness and delicacy. A very unusual specimen in the Tosa style completes the list.

Naonobu, the second brother, died at an early age, and from this cause and the fact that he seemed to spend much of his time hunting out and destroying his earlier work, his paintings are even rarer than Tanyu's. There could not be a greater contrast than the style of the two brothers—the one exulting in its strength, the other restrained and quiet, and full of a soft liquid quality. The set of three kakemonos are very beautiful examples of the work of Naonobu: Fukurukojiu in the centre, on the right a sparrow and willow, on the left a crow on a broken pine branch, the three combined form a wonderfully perfect composition.

The youngest brother, Yasunobu, is represented by a strong drawing of a dragon, and among half a dozen others by a painting of a stem of bamboo. Nothing could be slighter, but it is a beautiful picture and a fine piece of technique.

A most interesting set of three kakemonos gives the work of all the brothers. In the centre is a figure of Hotei, with bag over his shoulder, by Tanyu, touched in with a few bold strokes. On the left is a representation of a cock poised on one foot, by Yasunobu, while another cock, by Naonobu, in this case seated, completes the set.

Of Naonobu's son and pupil, Tsunenobu, there are a number of excellent examples, one a landscape that might almost be a Tanyu, another a charming study of white herons and lotus in mist.

Then of the fine Kano painter, Hanabusa Itcho, a pupil of Yasunobu, there are no less than three very fine examples, and of lesser men many more, but to deal fully with the Kano school alone would fill the space allotted to this paper.

Sotatsu, also a pupil of Yasunobu, was one of the most famous flower painters of Japan; but the examples here—there are no fewer than eight—show him also in other aspects. First is a life-like representation of a deer, with dainty mincing step; then there is an equally vigorous representation of a cock.

One of the finest of all is a large picture of chrysanthemums, which is painted with astonishing breadth and freedom. The colour is gorgeous, especially in the soft dusky reds, and is not put on minutely petal by petal, but dashed in with careless ease in great blotches. This looseness of technique is peculiarly characteristic of Sotatsu, and imparts to his work a distinctive charm.

Then there is a huge six-fold screen painted on a rich gold background in the style that Korin adopted so largely some years later. It is a sumptuous piece of decoration. A great limb of pine strikes up across it, throwing off branches which bear great masses of green pine needles. A fence of plaited rushes stands out in pale greenish gold against the orange gold of the background, and gold, too, is used continually as a pigment, mingling in washes with the other colours. The stream which passes under the tree is of lapis lazuli, with the conventional lines of running water freely traced on it in white, and below in the foreground grow some exquisite flowers. The whole piece forms a marvellous *tour de force* of decoration.

Korin, one of the most individual of Japanese artists, and perhaps the greatest decorator of them also owes much to Sotatsu, especially in his flower paintings. Mr. Morrison possesses a number of fine Korins. First are two of a triptych, the third being unfortunately missing. The centre piece, a figure of Fukurukojiu, with stag and crane, the emblems of longevity, is an extraordinary piece of work. It is almost bizarre in conception: it is dashed off in a few strokes in what seems the most primitive fashion, but the result is perfect. Each line seems inevitable, as if it could not have been otherwise by a hair's-breadth. The second of the pair represents a crow seated on a branch, suggested with a few bold touches.

Another fine example is an evening scene with a pair of geese sitting among the reeds at the edge of a stream. One of the birds is white, and is hardly painted at all, the delicate gray of the background being carried round in one wash and defining its form. Against the body of the white goose the other is relieved in dark plumage, and it is painted with equal breadth and simplicity. The moon, which overhangs the stream, is of silver, but time has darkened it to a dull leaden tint.

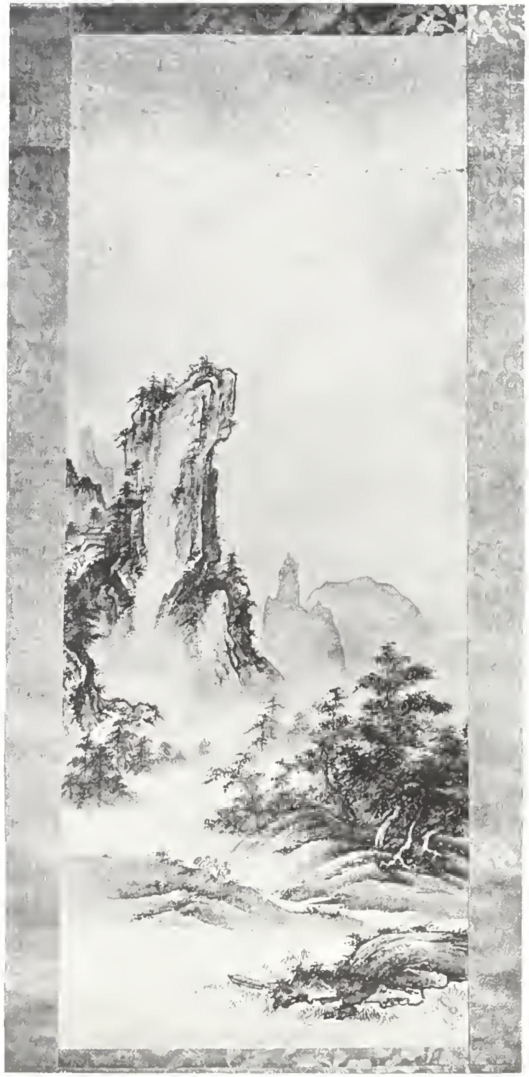
DANCER BY IWASA MATABEI

A very interesting example is the little Cha-no-yu, or tea ceremony, picture. In such pictures everything was in keeping with the cult of elaborate simplicity. The subject in this case is formed of two little stones and a few sprays of green leaves. But it would be difficult to find a richer colour harmony. The stones flash and sparkle with lapis blue, which in this case seems to have an almost crystalline lustre: rich greens and reds, and gold applied both solidly and in delicate washes, all go to produce the dazzling effect of this fascinating little picture.

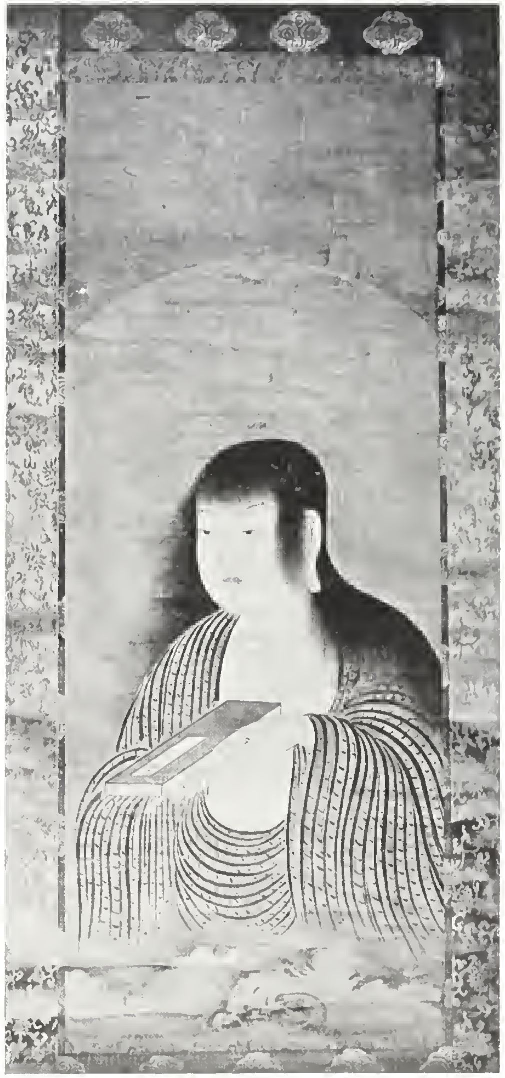
Korin's brother, Kenzan the potter, painted with a slightly heavier hand in much the same style, and there is here a fine example of his work in the little kakemono of two cranes. It is so simple you could almost count the lines on your fingers: but slight as it is, it is decoratively complete.

A contemporary of Korin's, and like him a famous lacquerer, was Ritsuo. His merits as a painter are shown by a spring picture of birds and blossom, the latter an exquisite cherry red, in the midst of falling snow.

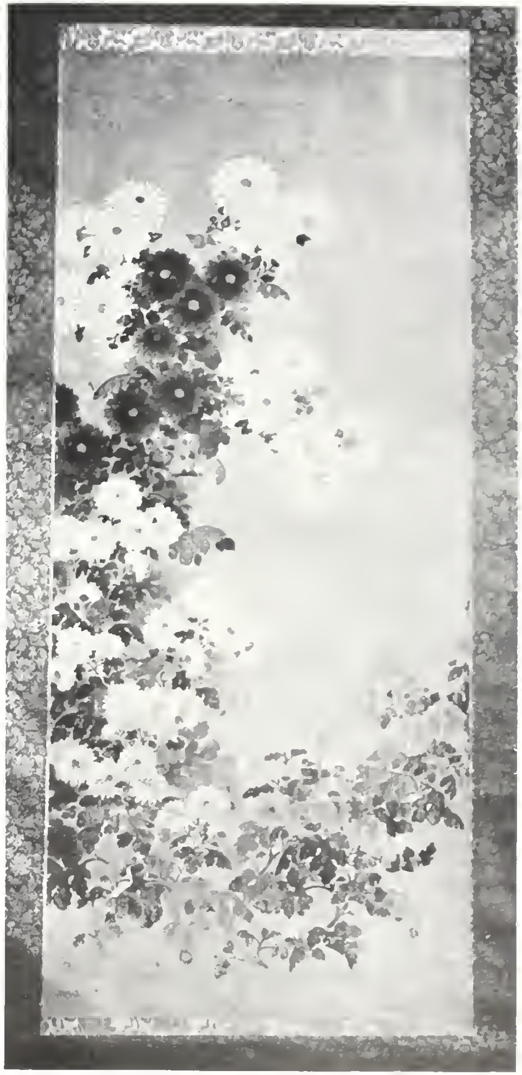
Also a famous painter of the Korin school was Watanabe Shiko, first a pupil of Yasunobu, and afterwards of Korin. Mr. Morrison is fortunate enough to possess three examples of his work, which is extremely rare and much valued in Japan. Besides a little kakemono of mandarin ducks, which might almost pass for the work of Korin himself, there is also a pair of magnificent six-fold screens representing the four seasons. The one, Summer and Autumn, rivals that of Sotatsu in its splendour, and is somewhat similar in subject. Across the background of pure gold strikes the great limb of a pine tree, and flowers and argus-eyed pheasants make up the picture. The other, Winter and Spring, is something quite unique — a harmony in white and gold. Against the pure gold background is a snowy landscape, bare and austere in the winter portion, softened in the other half with the early blossoms and fresh greens of spring. Snow-white herons perch on a branch of willow, itself a wonderful harmony of white and dull green, and one with outstretched wings sails across the golden panels. When these two great screens are opened, they stand over five feet high. The effect is gorgeous in the extreme—the whole room is filled with a subdued splendour.



LANDSCAPE BY KANO MOTONOBU



MONJIU, GOD OF LETTERS
BY KANO TANYU

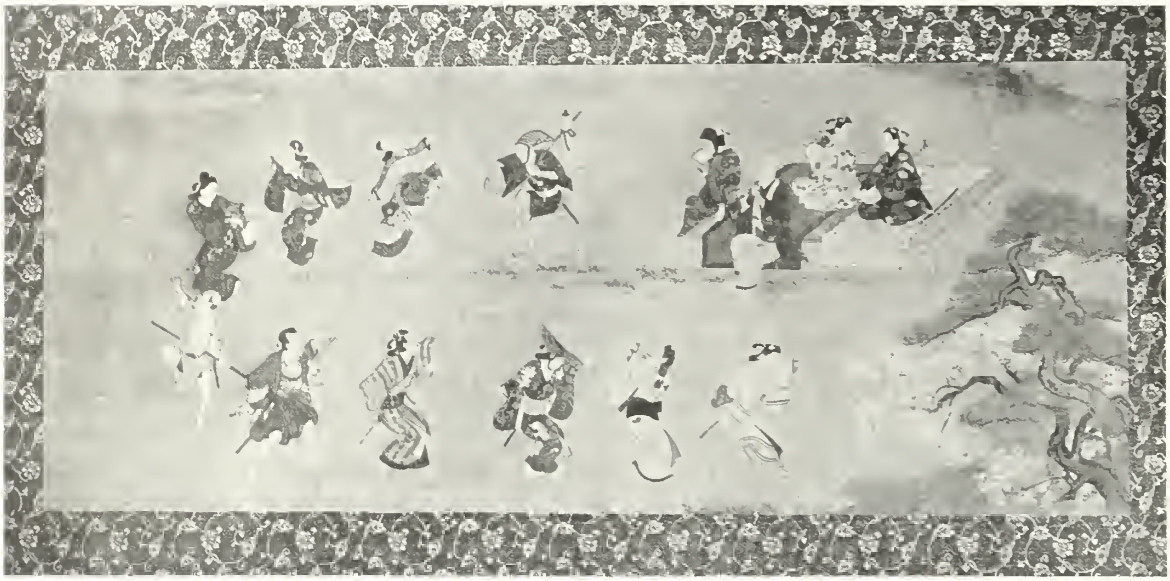


CHRYSANTHEMUMS BY SOTATSU

In the later schools, the Ukioye or Pictures of Passing Life school, and the Shijo or Naturalistic school, a similar wealth of material awaits us.

The paintings of Matabei, the founder of the former, who lived in the beginning of the seventeenth century, are excessively rare, but the two specimens in the collection show how great an artist he was. Both are dancing figures, and one especially, just poised in the momentary arrest of rapid motion, is of exquisite grace, and a piece of masterly draughtsmanship.

Of the work of Hishigawa Moronobu, the next great painter of the Ukioye school, the collection has a wonderful series of no less than six examples. Moronobu was originally a designer of embroideries, and the inexhaustible fancy with which he adorns the varied costumes adds a special charm to his paintings. His drawing of the figure was characterised by a wonderful lightness and grace. Finest of all the examples, and one of the gems of the collection, is a screen of two folds representing a picnic party come to view the masses of cherry blossom. One group especially, seated musicians and a dainty ring of light-footed dancing figures, is inexpressibly charming—a happy melody of line.

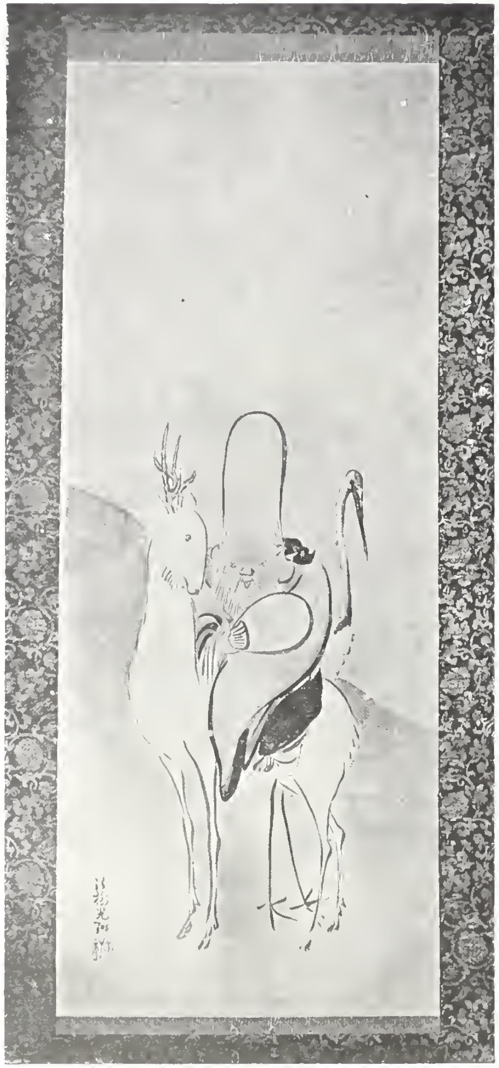


DANCERS PART OF SCREEN BY MORONOBU

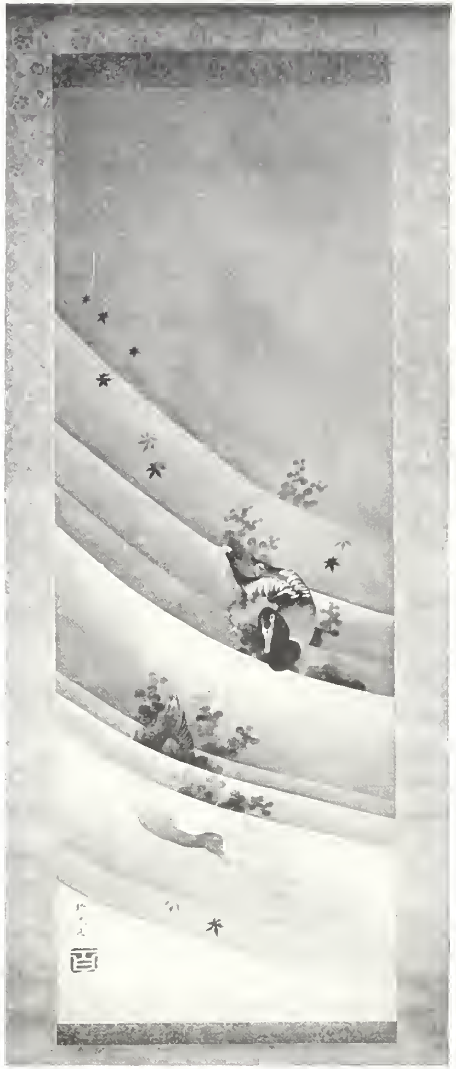
Many names must be passed over, but reference must be made to an example of the exceedingly rare work of Kaigetsudo, the only specimen in Europe, a very strong piece of work with rich full colour, and gold used boldly in large masses.

To European ears the most familiar name among Japanese artists is that of Hokusai, and of his paintings there are several fine examples. The first of these, painted at the age of sixty-seven, is a fine figure of a seller of New Year poems, painted on a soft absorbent paper and slightly tinted with colour—an excellent example of Hokusai's brush-work at its best. Another, a portrait of a seated youth, has all the grandiose quality of a Velasquez, and it is full of rich colour and exquisite detail. It was painted at the age of eighty-one. Another still—a picture of a duck and drake, swimming and diving, curious in this respect that it is painted from a point of view looking almost perpendicularly down on the birds—is very rich in colour, and though painted at the advanced age of eighty-eight, shows hardly a sign of abating power.

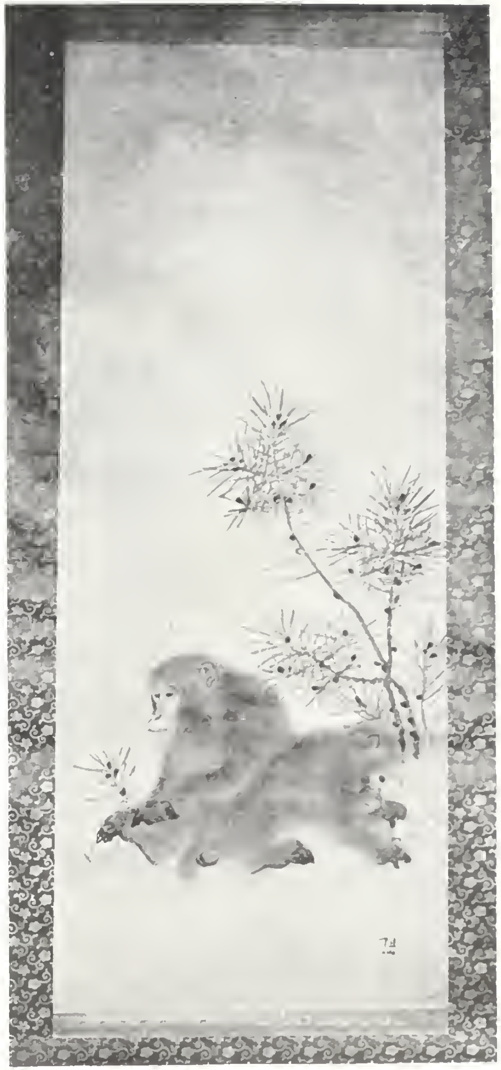
Hiroshige, so well known for his landscape colour prints, was also a painter of great charm. Mr. Morrison has obtained a most interesting relic of this artist in a number of his sketch books. Most interesting these are, full of drawings from the slightest sketch down to careful studies ready for the block-cutter to engrave. Of paintings there is, among others, a pair of very beautiful kakemono. These represent two scenes of the thirty-six views of Fuji, a set of colour-prints executed by the artist. In all probability some patron, liking the prints, ordered from the artist replicas painted on silk; and here we have them altered and improved in many details of composition, embodying the painter's final revised view of his subjects. On looking through the sketch books, too, Mr. Morrison was able to trace the evolution of the pictures further back still, for there he found the rough drawings on which they were based. So that the whole series,



FUKURUKOJIU, WITH CRANE AND STAG
BY KORIN



DUCKS IN STREAM PAINTED BY
HOKUSAI AT THE AGE OF EIGHTY-EIGHT



MONKEYS BY SOSEN

first the rough sketch, then the colour-print, finally the kakemono, find their resting place in the same collection.

We now come to the last in order of development, the more recent naturalistic schools. The founder of a style of his own is Maruyama Okio, who is represented by two fine flower studies, and a very fine painting of Tokiwa and her children in the snow. Okio's work has been extensively forged, and a copy of this very picture is in the British Museum collection.

The equal of Okio, possibly the greatest painter of the Maruyama school, and one of the great animal painters of the world, is Mori Sosen, especially famous as a painter of monkeys. For months he used to live in the woods, studying their habits, till he seems to have penetrated the very secrets of monkey psychology. A fine screen gives two life-like studies, one an autumn, the other a spring scene. But finer still is a kakemono in the artist's most delicate style, a study of a mother and little one; it is so full of dignity and pathos that one hardly realises its extraordinary technical merits. A Japanese critic pronounced this painting to be the finest Sosen which has ever left Japan.

Another example yet remains, almost equally fine. Two monkeys seated at the foot of a tree, the parent meditative, while the younger has caught a fly, and is looking at it curiously before he pulls it to pieces. Sosen never makes the mistake of so many inferior artists, that of giving his animals human expressions: they are animals all the time.

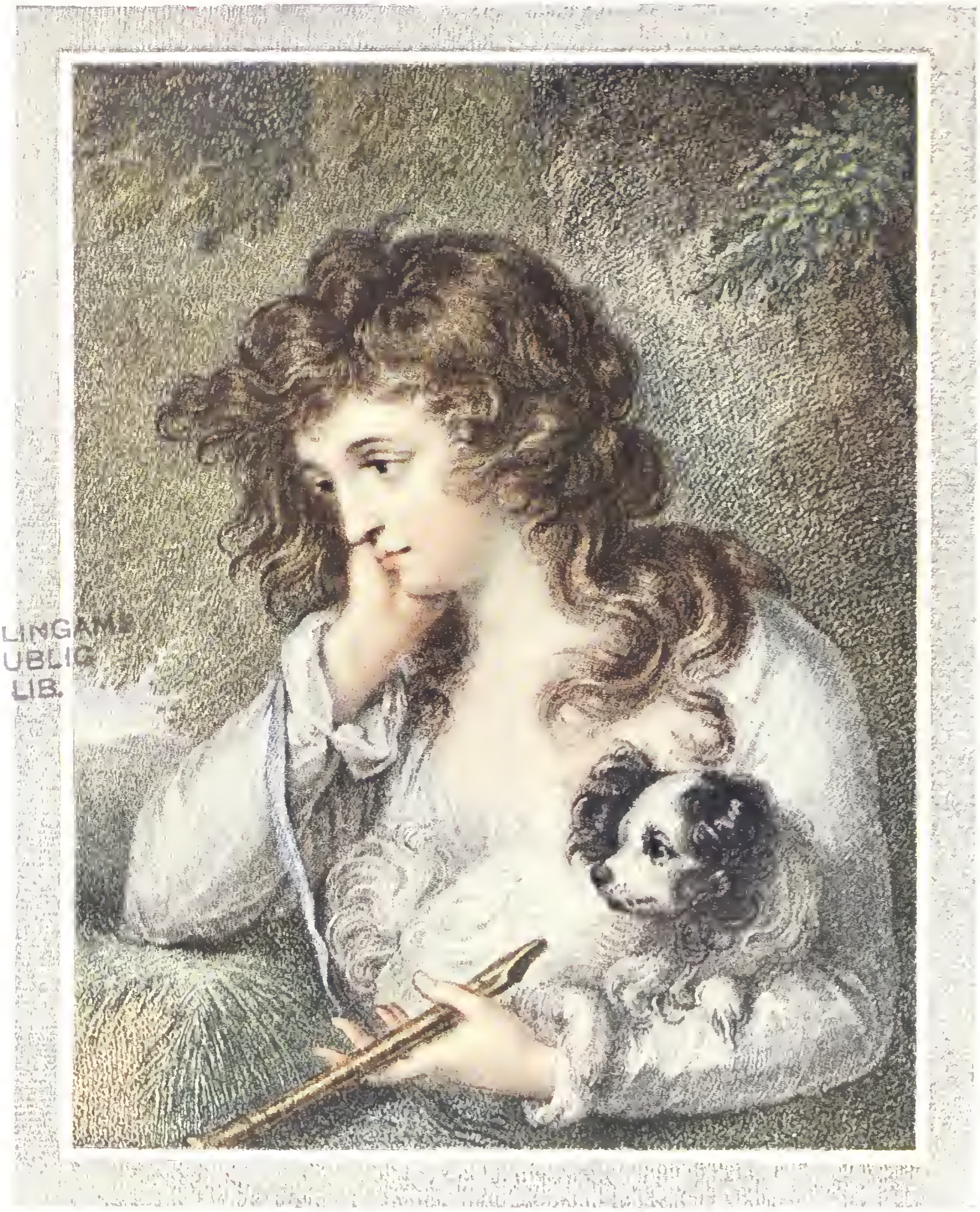
Quite a unique example is a combination picture, painted for the amusement of some social gathering, by Sosen, his son Yusen, and pupil Tessan. The subject is a man carrying a monkey, while a dog gambols at his feet: the monkey is painted by Sosen, the man by Yusen, and the dog by Tessan.

Another artist who, like Okio, founded a school of his own was Ganku, who lived during the latter part of the eighteenth century.

He was especially noted as a painter of tigers, three such examples of his work being in Mr. Morrison's collection. There is also a beautiful little picture of a bird seated on a snow-covered branch, while the snow falls all round in tiny flakes. Technically this is an astonishing piece of work, for the background has been painted in one wash of gray, leaving the falling snow represented by the uncovered patches of the silk.

Of Tani Buncho's masterly work, of Hoyen's birds and flowers, of Ippo's landscapes, and the fine examples of the more recent men, Imao Keinen, Yosai, Zeshin, Kiosai, and many others, I have no space to treat. Nor yet of the interesting group of living Japanese painters, who, rejecting the sinister Western influences, which have turned so many native artists into ordinary second-rate water-colourists, still work with ever fresh inspiration on the old classic lines.

But in the small selection that was possible amid the wealth of the collection, an effort has been made to make it as representative as possible of all the various schools and periods, for the collection is a synopsis, wonderfully complete, of the whole history and development of Japanese painting.



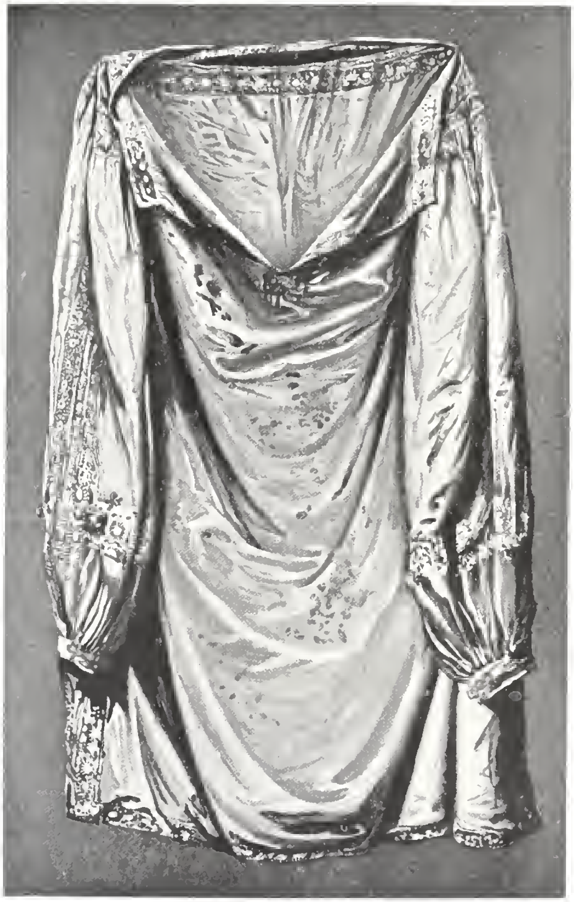
MARIA

BY P. W. TOMKINS

AFTER J. RUSSELL

Relics of King Charles the First's Execution
By P. Berney Ficklin, F.S.A.

Although over two centuries and a half have passed away since the execution of King Charles I., the interest in everything connected with him in the shape of relics shows no sign of abating, but is rather on the increase, and these are much more eagerly competed for when they occur at auction or elsewhere than those of any other king from William I. to his present Majesty. Perhaps those mementos which most appeal to sympathizers with the "Martyr King" are the actual garments which he wore on the fateful day. One of these was the scarlet cloak, which was divided between his two pages, Walcot and Herbert. The descendant of the latter sold or presented his half to Queen Caroline, Consort of King George II. (whether this relic still exists in the Royal Collection I know not, and perhaps some of your readers may be able to inform me), while the other half descended to the late Rev. John Walcot, and was sold by his executors at Christie's in 1899 for £37 to a dealer, who shortly afterwards disposed of it to Sir Offley Wakeman, Bart., who restored it to the Walcots, and it is now in the possession of Mr. John Owen Halliwell Walcot, the present head of the family. There are well-defined blood-stains on it, described to me as "now dark purple, one patch several inches long, and splashes beyond."



ONE OF THE TWO UPPER SHIRTS WORN BY KING CHARLES I. ON THE DAY OF HIS EXECUTION, AND BELONGING TO BEWICKE BLACKBURN, ESQ.

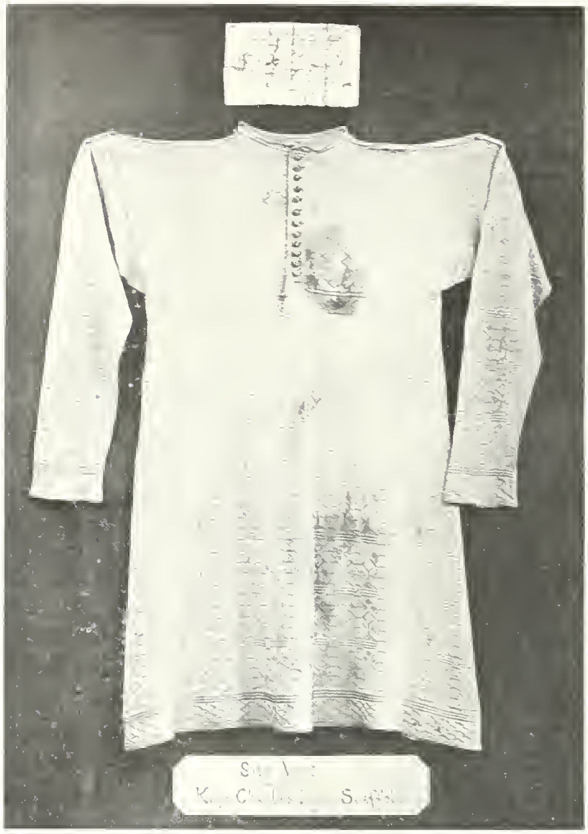
The blue satin blood-stained waistcoat, now the property of the Marquis of Bath, and preserved at Longleat, the white quilted and padded cap now in the South Kensington Museum, and the lace collar in the possession of Mr. G. Somes (inherited from an ancestor, and shown in the Stuart Exhibition, 1885); also some lace from the King's cravat (at Carisbrooke Castle), which is also stained with his blood, may also be cited. Mr. Bennett Stanford possesses a glove (Stuart Exhibition, No. 374), and there exists another pair of black velvet gloves supposed to have been given by the King to Bishop Juxon, one of which belongs to Mr. Park Nelson, and the other to Mrs. Clay Ker-Seymour. Several pieces of his Ribbon of the Garter exist, one belonging to Mr. R. Berens, enclosed in a piece of paper, on which appears, in the hand-writing of the period, "ye enclosed is a piece of ye old King's ribbon yt he had on when he was beheaded by his traytors."

Dr. John Abercrombie possesses another piece, together with a purse, and the old description runs: "King Charles ye first purs that was maid of his great chare and blue ribing when he was beheaded."

And I also have a small piece, accompanied by a letter from Sir Charles Styles, dated August 20th, 1823, addressed to Archdeacon Wrangham, presenting it to the latter, and guaranteeing it to be a portion of the ribbon given by the King to Colonel Tomlinson, who was constantly in attendance on him.

Charles on that day wore three shirts, which I proceed to describe, and two of which are here depicted. The first is of white linen, and belongs to the Earl of Ashburnham, who also possesses the King's drawers and garters, and the sheet which covered his body. Formerly these were preserved in the church at Ashburnham, and as recently as 1860 people used to journey thither and touch them for the cure of the king's-evil.

The second shirt is made of fine holland, embroidered with open-work



round the neck and sleeves, and has several little bows of red and blue ribbon attached. It belongs to Mr. Bewicke Blackburn and came to him through his descent from Elizabeth Coventry, eldest daughter of the Lord Keeper, Thomas Coventry. This is probably the shirt referred to by the King, when he said to Herbert on the morning of his execution: "This is my second marriage day. I would be as trim to-day as may be, for to-night I hope to be espoused to my Blessed Jesus." He then, pointing to the clothes he would wear, "Let me have a shirt on more than ordinary," said the King, "by reason the season is so sharp as probably may make me shake, which some observers will imagine proceeds from fear. I would have no such imputation; I fear not Death. Death is not terrible to me. I bless my God I am prepar'd." Both these shirts were exhibited in the Stuart Exhibition.

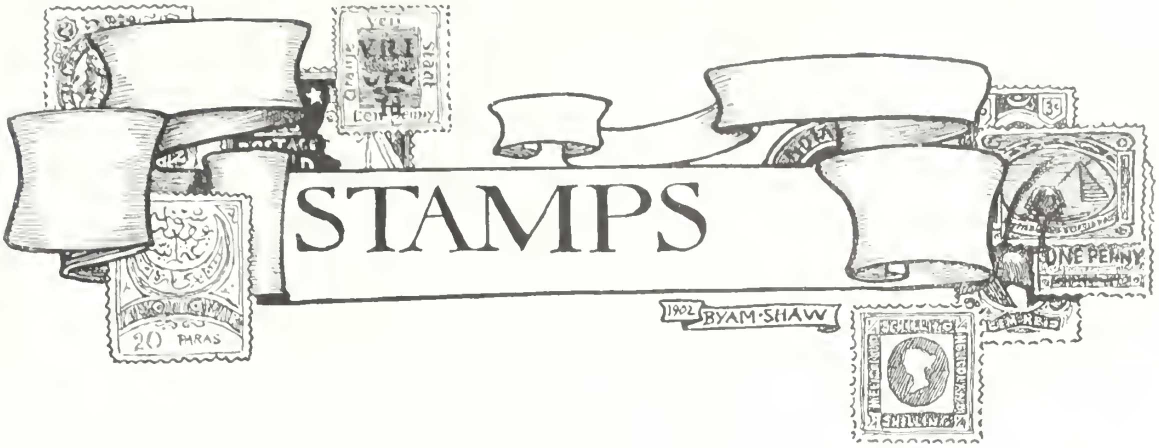
We now come to the sky-blue "singlet" or undervest belonging to me, which is of silk worked in various patterns, and is a beautiful specimen of the weaver's art of the period. It closely resembles a fisherman's jersey, and is the one mentioned in the *Secret History of Whitehall*, page 302. "The Bishop (Juxon) put on his (the King's) nightcap, and unclothed him to his sky-coloured vest." It is stained in several places with blood, as will be seen in the illustration, and is in perfect preservation.

The written guarantee which goes with it reads as follows: "This waistcoat was worn by King Charles I. on the day he was beheaded, and from the scaffold came into the hands of Dr. Hobbs, his Physician, who attended him on that occasion. The doctor preserved this relic of his Royal Master, and from him it came into the possession of Susannah Hobbs, his daughter, who married Temple Stanger, of Rawlins, in the County of Oxfordshire. The above account of this waistcoat was taken from the testimony of Dame Grace Stanger, second wife and relict of the said Temple Stanger, in the year 1767."

Then follows, in the handwriting of a late owner: "It descended from them to Temple Hardy, Esq. (Here the exact details are incomplete, but, no doubt, through a daughter of Susannah Stanger, *née* Hobbs.) The relic was left by Temple Hardy at his death to his cousin, Admiral Hughes D'Aeth, of Knoulton Court, in the County of Kent, who died in 1873, thence to his son Narborough, and at the present time is the property of Captain L. N. Hughes D'Aeth, of Knoulton."

The last-named gentleman sold it by auction at Stevens's Rooms, Covent Garden, on November 8th, 1898, when it was purchased, after a spirited competition, by Mr. Ernest A. Brocklehurst for two hundred guineas. He died in 1901, when it again found its way into the same auction-room on March 11th, 1902, and was purchased by me for exactly the same sum. It was for some considerable period, and until quite recently, exhibited at the Whitehall Museum with several other Stuart mementos belonging to me, including two lockets and a ring, all containing small portions of the "martyr's" hair; and these, together with nearly the whole collection of my Stuart relics, are now being shown at The Ecclesiastical Art Exhibition at Great Yarmouth.

The personal relics I have described have a peculiarly pathetic interest for all those who feel a sympathy for the unfortunate House of Stuart. There is a sort of glamour which attaches to that unhappy race which will never be dispersed, and the unjust execution of Charles I. will always stand out as a landmark in English history. Whatever his faults and failings were as a King, his heroic conduct during the closing period of his life, his gentleness and forbearance towards his enemies, and his courage and Christian fortitude after his condemnation and on the scaffold, have left an impression on the mind of posterity that will never be effaced, and an indelible stain on the memory of those who compassed his death.



The Early Postage Stamps of Corea

By Fred J. Melville

Corea is a country which has been very much in the forefront of public interest during the present year, and the preceding ten years. The influence of Japan has successfully brought about developments in Corea's political and commercial progress which the Coreans themselves had been striving to attain for several decades without success.

In regard to postal development in Corea, an initial step taken by the Coreans in 1884 ended in a terrible failure. Now the postal administration is amalgamated with that of Japan, a step which was completed only in 1905.

The author of a little work entitled *Corea of To-day* tells the story of an *émeute* which followed on the first native attempt to establish a postal administration under the rules laid down by the conventions of the Universal Postal Union.

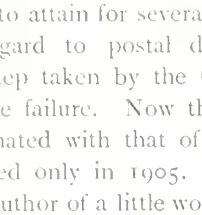
"In 1884, under the administration of a radical government, preparations had been made to enter the postal union. The stamps had been printed, and all arrangements completed; a banquet was held at the Foreign Office to rejoice over and celebrate the consummation of this work. While the banquet was in progress, Min Yong Ik, the confidential agent of the king, staggered into the banqueting-hall covered with blood flowing from numerous wounds. An attempt had been made by the radicals to assassinate him, because he was supposed to have drawn back from the policy of advance. An *émeute* followed. The radicals fled because of the revulsion of feeling caused by their action. The feeling of hatred to the foreigners was fanned by the conservative or Chinese party. For a few days there was danger of a rising, which would sweep away every foreigner from the country."

The riot subsided, however, but the affair completely upset the plans for the postal administration, and no attempt at a re-organisation of a postal department was successful until ten years later.

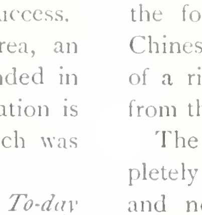
For this initial move on the part of the Coreans for a postal service of their own, a series of stamps of five denominations had been ordered from Tokio. The face values and colours were:—

5 mon	rose
10 ,,	blue
25 ,,	orange
50 ,,	green
100 ,,	blue and rose

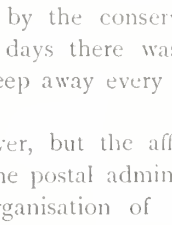
The currency of Corea may approximately be given as 2 re=1 mon (or poon), 5 mons (or poons)=



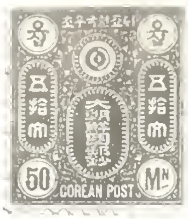
5 MON



10 MON



25 MON



50 MON

1 cheun, 100 cheuns = 1 woon = 2s.

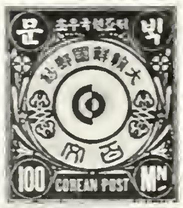
Each stamp had a distinctive design, but the most prominent figure on each design is the yin-yan symbol in a form slightly varied from that described in my article on Chinese postage stamps. The perforations vary from 8 to 11½.

Owing to the *émeute* to which I have referred only two of the stamps appear to have been put into use, the others arriving after all need for them had been dispelled by the disturbance. They are, nevertheless, of considerable interest to the collector of Corean stamps, and are quite inexpensive.

When, in 1895, another step was taken to establish a postal service, a series of four stamps was ordered through the United States Consul. They were lithographed in Washington by A. B. Graham. The values and colours were as follows:—

5 poon	yellow green
10 ..	blue
25 ..	lake
50 ..	violet

The design is uniform for all four values. In the centre is the yin-yan symbol in a form in which it is known to us in the watermark on the stamps of China. In the four corners of the white rectangle in the centre of the design are the Pakona, ancient characters which, according to Jules Bouvez in the *American Journal of Philately*, were used by their inventor, the philosopher Fou-Hi, to write the "Y-king, or Book of Changes," which may be considered as the most ancient manuscript of humanity.



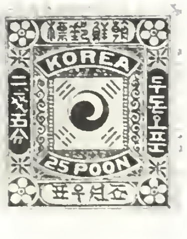
100 MON

These four characters represent: the first, ☰, at the upper right corner, Heaven; the second, ☲, at the upper left corner, Fire: the third, ☵, at the lower right corner, Water; and the fourth, ☷, at the lower left corner, the Earth.

The flower design in the four corners of the stamp is the plum blossom, the emblem of the reigning dynasty of Corea.

The perforation of these stamps gauges 11-13.

Subsequent to the issue just described a number of stamps have been sent out by the postal department, but we have only to deal with the early issues in the present article. Suffice it to say that in 1897, when the "King" became "Emperor," and his dominions were styled the Empire of Corea, the stamps were overprinted with a native inscription, signifying "Empire of Corea." In 1900 the country joined the postal union, in 1902 the Emperor celebrated the "fortieth" year of his reign by issuing a commemorative stamp, showing a picture of the "Ming bonnet" which he wore on state occasions, and in 1905 Japan issued a stamp of the face value (in Japanese) 3 sen, to commemorate the amalgamation of the Japanese and Corean postal services. Distinctive issues are, however, still maintained, though what may follow upon the recent deposition of the Emperor it is perhaps beyond the province of a philatelist to prophesy.



25 POON

Silver and Plated Ware

Silver Nutmeg Graters or Spice Boxes

By Guy Oswald Smith

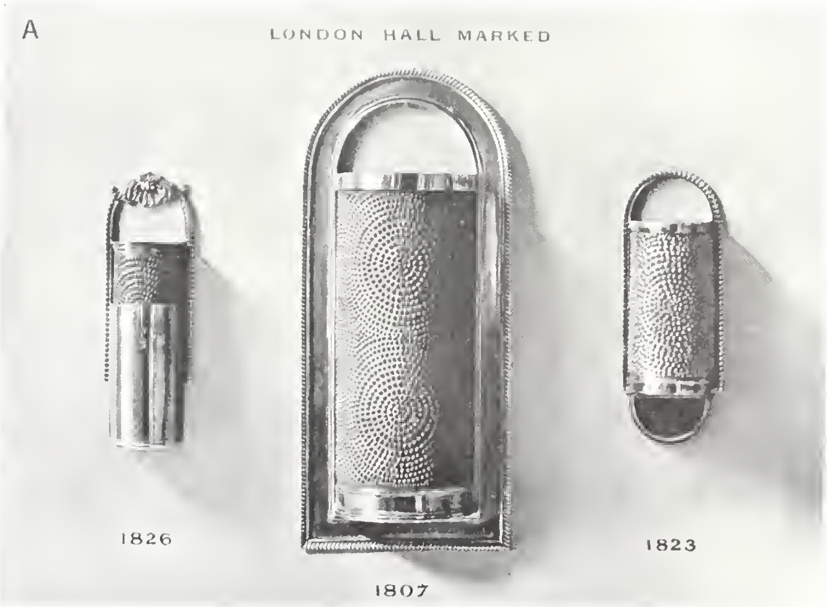
The custom of drinking mulled wine or "negus," so common in the early part of the last century has, to a great extent, died out, and therefore the necessity of having a nutmeg grater or spice box ready to hand no longer exists.

The late Dr. Dicker, of Vigo Street, once told me that, when a boy, he perfectly remembered people carrying nutmeg graters in their pockets or having one upon the table at home. This habit would quite account for the great variety of shapes and sizes in which these boxes are found. The first which came into my possession was given me by a friend over twenty years ago, and since then I have been fortunate enough to secure a number of interesting specimens. The hall-marks, in certain instances, are not easy to decipher, and Messrs. Garrard have afforded me most kind assistance in this respect. The majority of the boxes in my collection are English, but there are some of foreign make—though I have never actually bought one abroad.

A gives examples of the conventional-shaped nutmeg grater: these open at the bottom, as in the one on the right. The one in the centre measures 9½ in. by 4½ in., and is in itself quite a handsome piece of plate. The one on the left has a sliding front. The frames are silver and the graters iron.

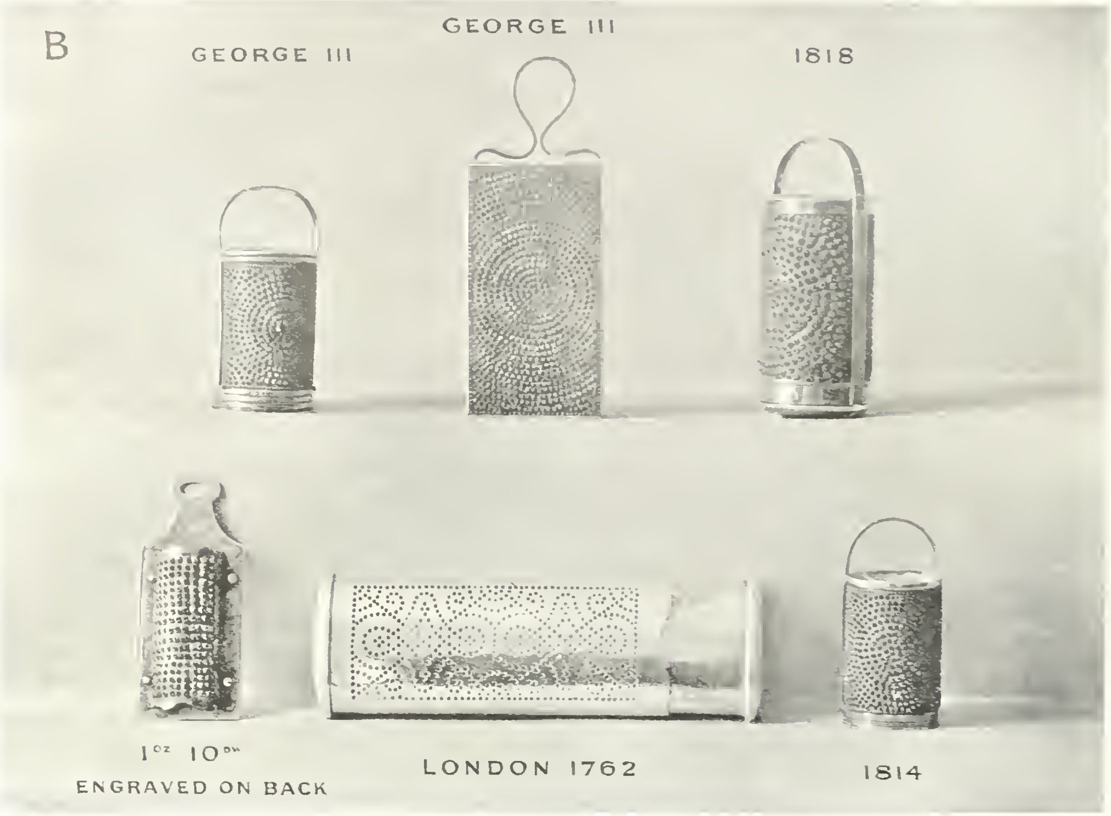
In B is found much the same type, some, however, being cylindrical in shape. These are all hall-marked, with the exception of one which has its weight engraved on the back—this one also has a fine shagreen case. The oblong box next it comes more under the head of a spice box, as the perforations in the outer case, which is all silver, are quite smooth.

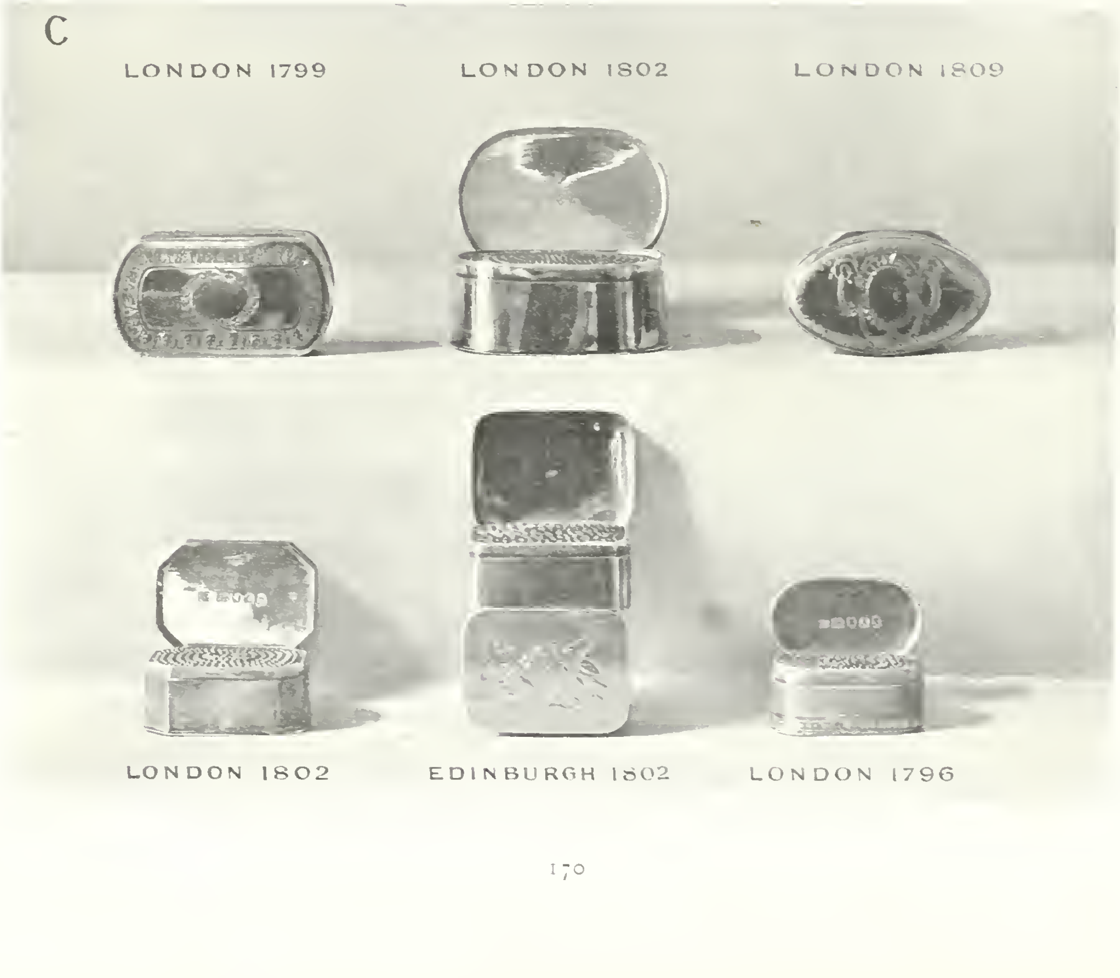
C shows some of the larger "box-shaped," three of them being plain silver and the others finely engraved—the chasing on the lower one on the right

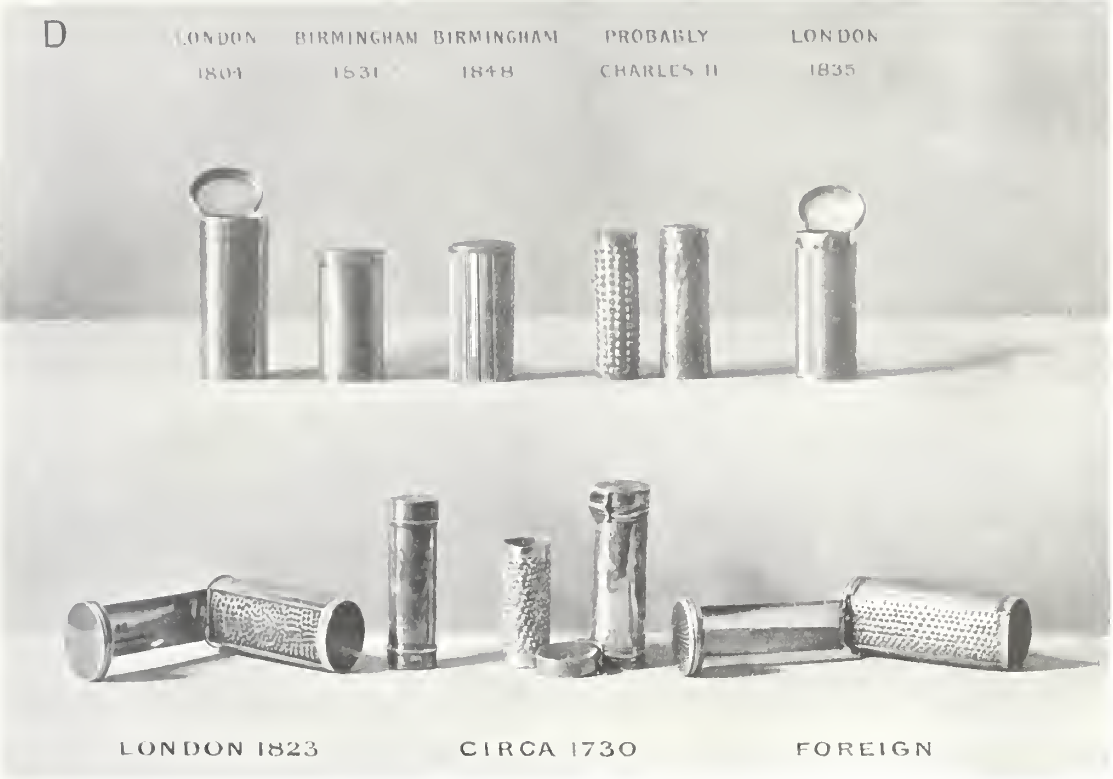


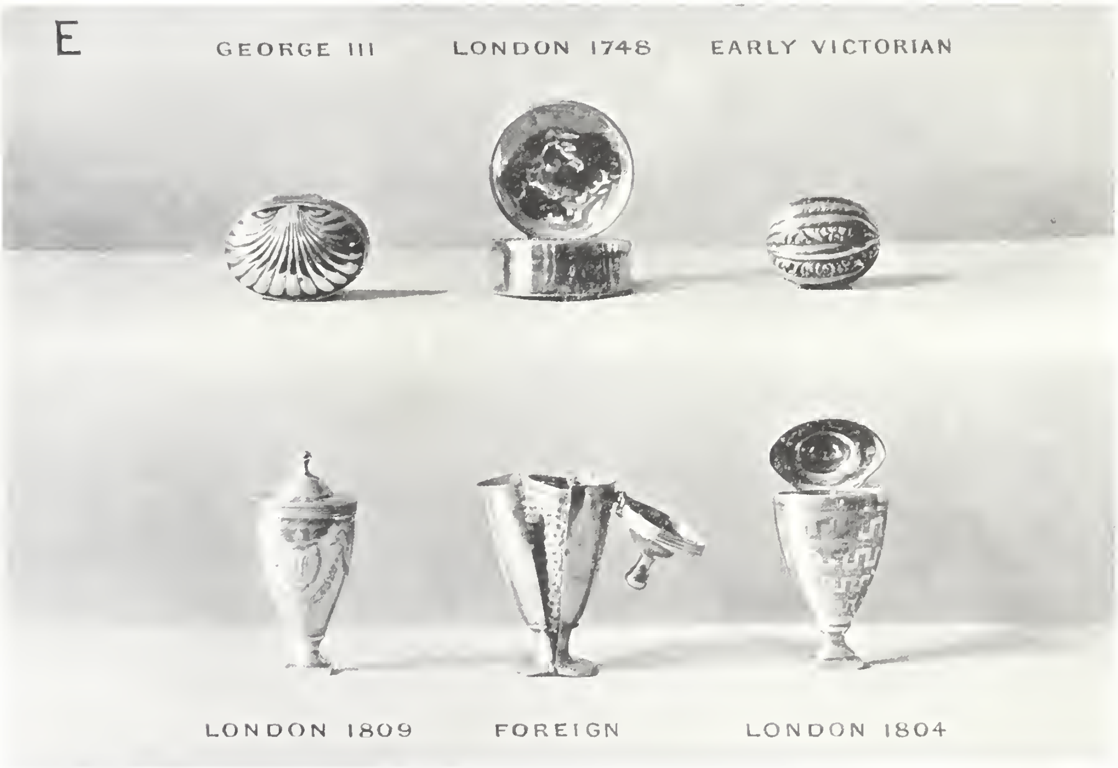
A

LONDON HALL MARKED

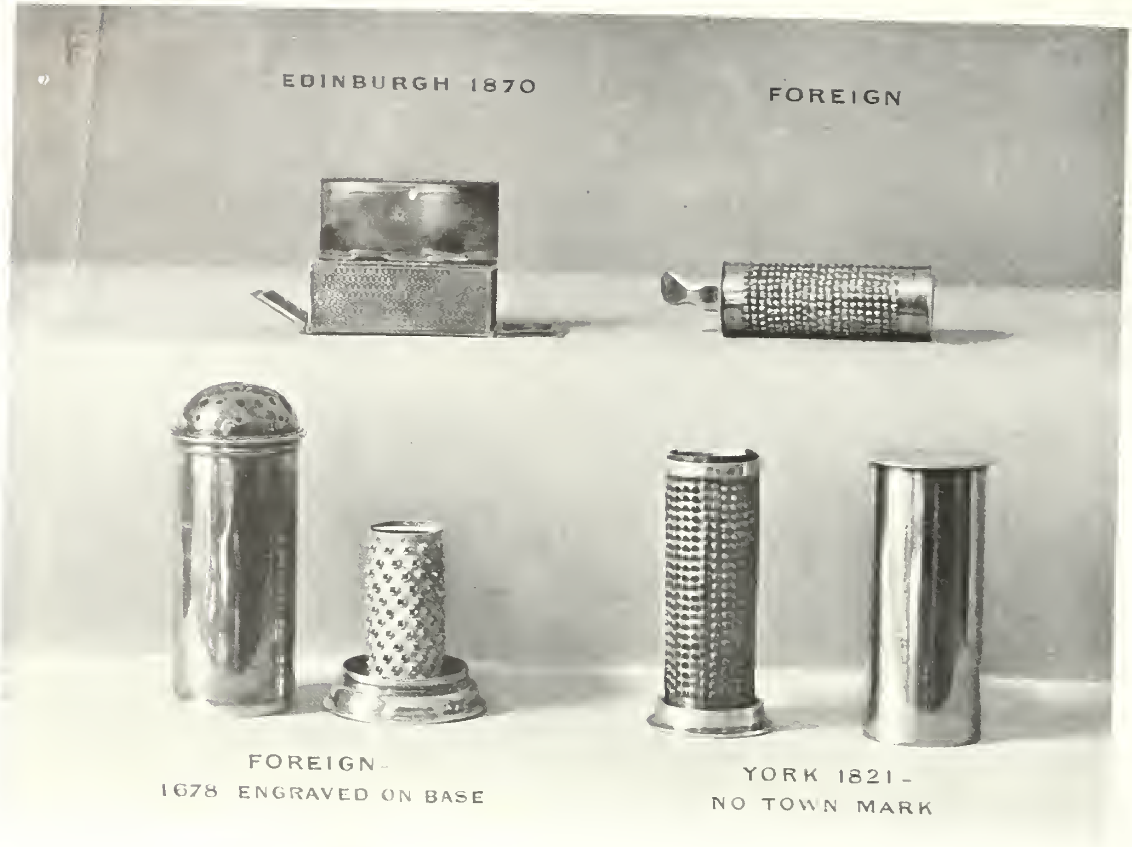

B
GEORGE III
GEORGE III
1818
1oz 10dwt
ENGRAVED ON BACK
LONDON 1762
1814


C
LONDON 1799
LONDON 1802
LONDON 1809
LONDON 1802
EDINBURGH 1802
LONDON 1796

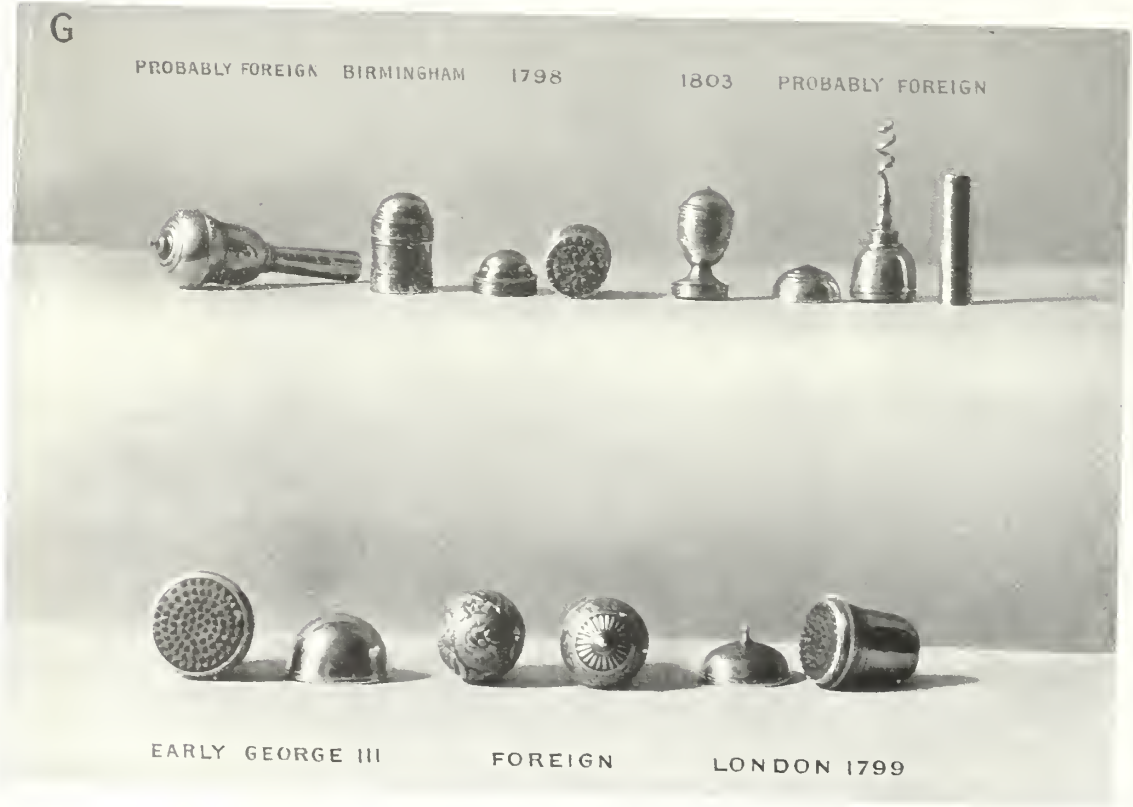

D
LONDON 1804
BIRMINGHAM 1831
BIRMINGHAM 1848
PROBABLY CHARLES II
LONDON 1835
LONDON 1823
CIRCA 1730
FOREIGN


E
GEORGE III
LONDON 1748
EARLY VICTORIAN
LONDON 1809
FOREIGN
LONDON 1804

F


EDINBURGH 1870
FOREIGN
FOREIGN-
1678 ENGRAVED ON BASE
YORK 1821-
NO TOWN MARK

G


PROBABLY FOREIGN
BIRMINGHAM
1798
1803
PROBABLY FOREIGN
EARLY GEORGE III
FOREIGN
LONDON 1799

of the plate being especially good. These boxes open at both sides in much the same manner as the one with the coat of arms on it.

In D we have another variety. In some instances one side falls down on raising the lid, showing the iron grater underneath; in others the graters are quite independent. In this group are my earliest specimens, as can be seen by the engraving on them, but their exact dates are almost impossible to determine, as they only bear a maker's mark. The graters of these latter are of *silver*, and I have one example of this class, not figured here, with the London hallmark of 1698.

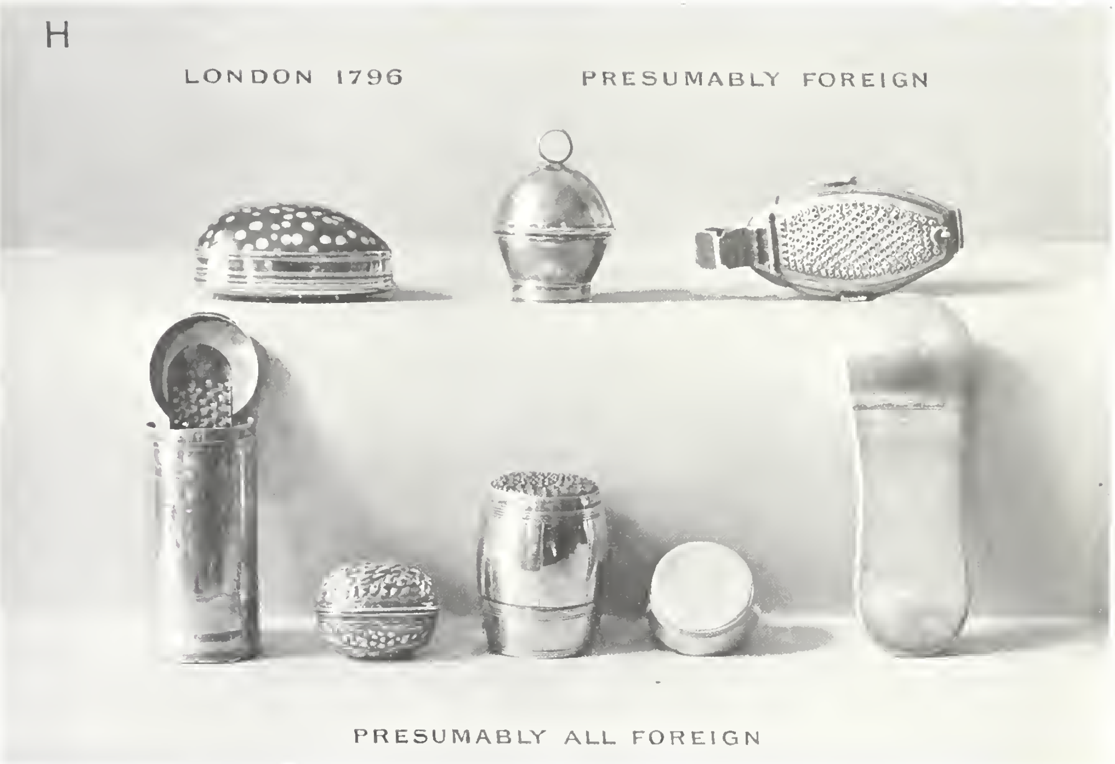
In E we find another shape: these disclose the iron grater on opening the lid. Of the three "urn-shaped" specimens one is quite plain, while the two others are most delicately engraved.

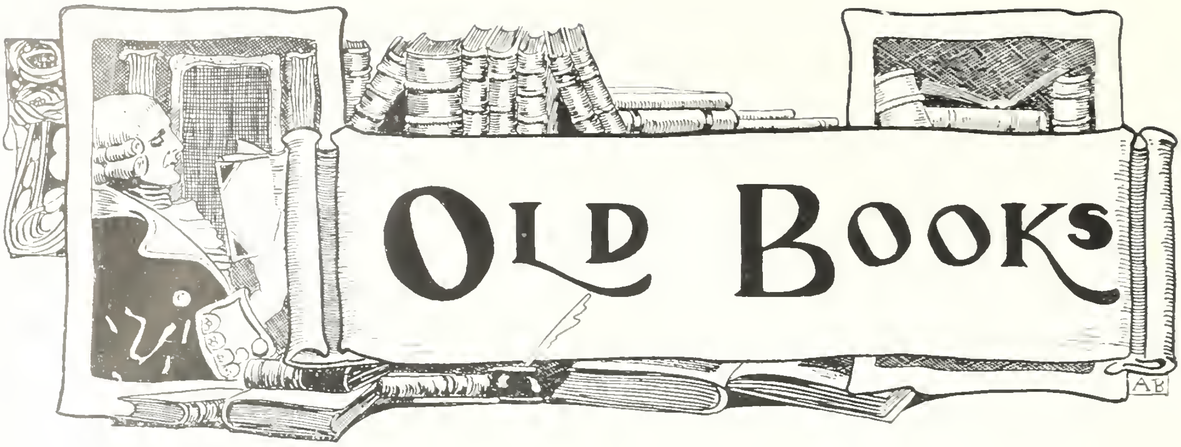
In F are two of English and two of foreign make. The large one on the left has 1678 engraved on its base. In this case the grater lifts right out, also the top comes off, showing a compartment, about one inch deep, below to hold the grated spice.

In G two specimens have corkscrews fixed to them, one being shown taken to pieces to make this clear. The very small boxes are prettily engraved, and have their graters at the base. Those in the form of an acorn are uncommon in design, but "egg-shaped" specimens in various sizes are often met with.

Those in H are all presumably foreign. Two are silver-mounted shells, which should, perhaps, be described as snuff or tobacco graters, the grater in the one on the left being inside the lid. One is shaped just like a walnut, and another has a detachable grater fitting into a slot, and a compartment for holding the nutmeg at the base.

In conclusion, I feel sure that the accompanying illustrations will convey a far better idea of the interest attaching to old silver nutmeg graters than any further notes of mine on the subject.





The Playe of Chesse   By Edgcumbe Staley

IN the British Museum, among "Rare Books" is an English translation from the French of the history and meaning of the game of chess, printed by William Caxton in 1474. The black-letter type is splendidly impressed, deep and sharp, upon a well-milled thickish creamy paper, which has for watermark the famous Bull's-head — a mark specially used for the finer kinds of printing.

The volume, which unhappily has lost its title-page, is dedicated to George, Duke of Clarence, next brother to King Edward, and contains four tractates: (1) "The Invencion of y^e Playe of Chesse"; (2) "Y^e Chesse men"; (3) "Y^e Offices of y^e peple"; and (4) "Y^e meaninge and use of them."

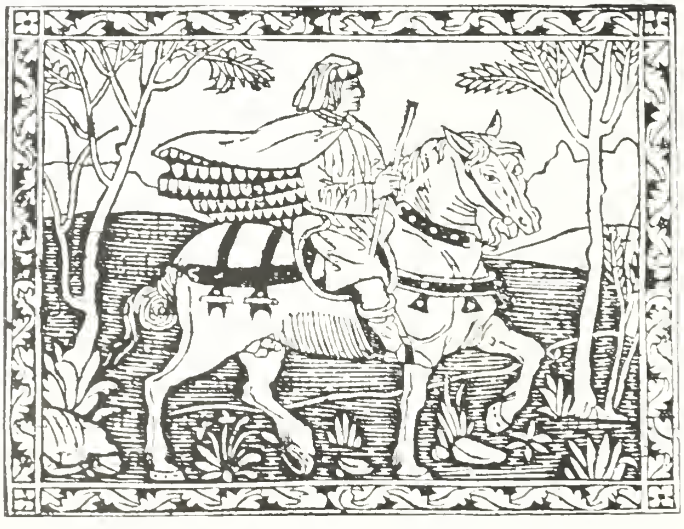
"He who runs may read" as follows: "The Playe of Chesse" was invented at Babylon in the reign of King Emsmerodach, by the learned philosopher Excrees, or Phismetos. Its purpose was "to correcte and to reprove y^e Kinge," and "to make hym tolerante and wyse in human affairs."

The "forme and facion of y^e chequer was made after y^e forme of y^e cytie of Babyloyn"—the sixty-four squares representing so many square miles, the area of that famous city.

The "pieces"—sixteen in number on each side—are called King, Queen, two Alphyns, two Knights, two Rooks, and eight Pawnes. The word "Alphyns" clearly is from the Italian *alfieri*, Standard-bearers, who administered the King's laws. Catholic players made them cross-bearing Bishops—their places were each side the King and Queen, as the immediate supporters of royal law and order.

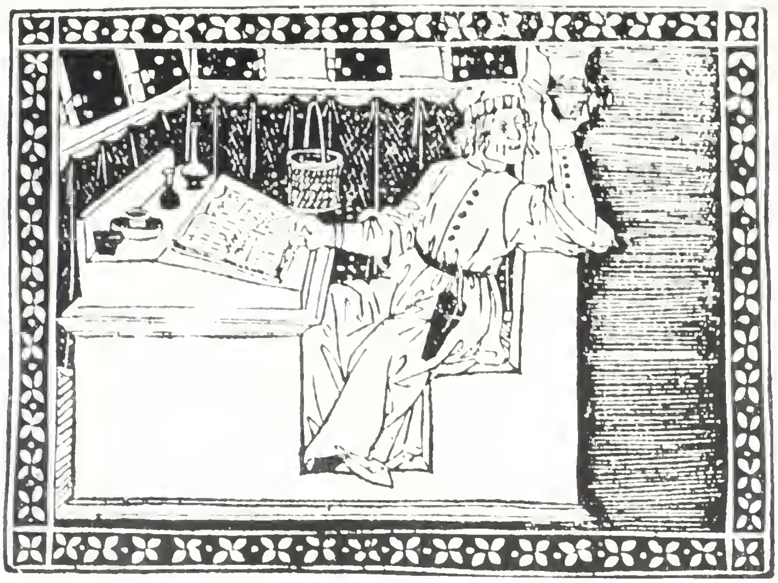
The "Rooks"—evidently from the Italian *rocchi*, rocks or towers, castles—were the lieutenants of the King to maintain his peaceful authority in distant parts of the kingdom. The Knights were the King's champions, and the leaders of his forces in war. The Pawns—"pawnes," the old English form of *pion* or *péon*, old French for *piéton*, people on foot—workers generally—*Scacchi popolari* in Italian.

Each of these pieces had precise and strict rules of precedence and procedure, and fixed limits of power: but all fought for, and served, their King, by whose side was the Queen to grace and screen her lord, and to adorn his kingdom.



A "ROCCO," OR KING'S LIEUTENANT   ROOK

The "Playe of Chesse" had from an early date given moralists and writers many and various inspirations. Shakespeare's aphorism, "All the world's a stage, and the men and women merely players," perhaps had its origin in



PHYSICIAN-APOTHECARY QUEEN'S PAWN

the chequered board in its setting forth of the chequered fortunes of human life.

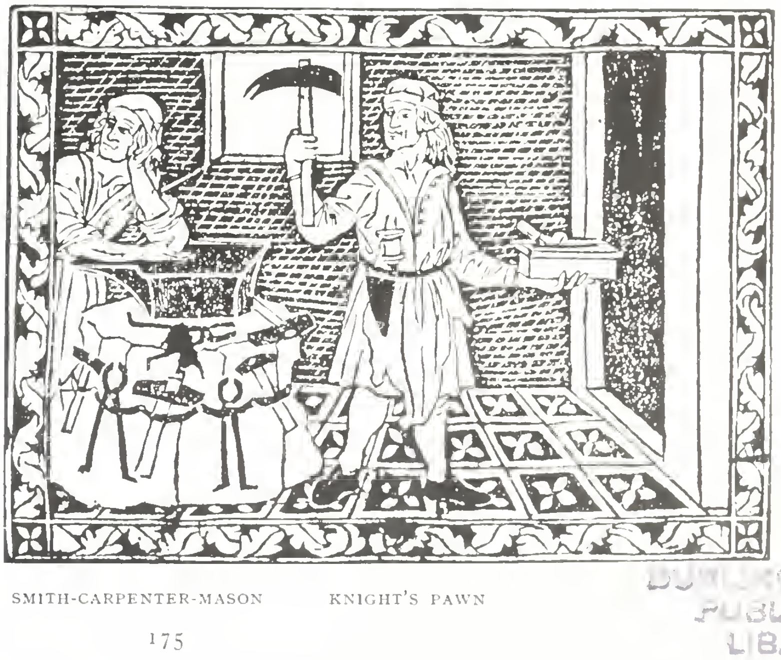
The various "treatises," which appeared from time to time upon this theme, were essays upon the moral virtues which the different "pieces" are made to symbolize. The "moves" were illustrations of the powers and duties of all sorts and conditions of men. William Caxton's English version of 1474, by the way, is a translation of the "moralisation" of the French Abbé Jean de Vignays.

The reason why it is allowable in playing the game to exchange a pawn which has traversed the board for a piece of higher power is quaintly set forth in the seventh chapter of the fourth book: "Ye common people may advance, but may not return. If any such obtain y^e assistance and probacion of a piece of honour, happy are they. They acquyre the dignyte that y^e quene hath graunted her by grace . . . if any of them may come to this said sygne they retayne such dignyte."

In 1493 a famous Florentine publisher, Antonio Miscomini, put forth an edition of Jacopo de' Cessoli's "*Il Libro di Giuocho delle Scacchi — intitolato de Costumi degli homini e delle Offitie de' nobili.*" It was printed in clear well-cut type on milled paper, and contains fourteen woodcuts. The frontispiece shows a King presiding at a game of Chess, wherein two players seated at a round table are supported by friends standing behind. A copy of this book is in the British Museum, in an excellent state of preservation, a masterpiece of early printing and a treasury of art combined.

The frontispiece is strikingly like Botticelli's work — the slenderness of the figures, their graceful attitudes, and the pleasing animation of the whole composition with the elegantly flowing draperies. The fourteen plates are marked by a more robust style, their deep shadows and well worked up details being as bold as anything in the whole range of fifteenth and sixteenth century wood cutting.

The treatment and finish of the figures are topical allusions to the dress, the manners, and the personalities of the period in Florence, with the exception of the King and Queen, who are treated almost allegorically. The "Alphyns," seated, are habited as judges in cloth and fur, and are poring over their books of law. The Knights, in full armour, are mounted upon their chargers with vizors raised, but tilting spears in position — they are guarding the King's Castle. The Rooks, also mounted, but on peaceful steeds, are in civilian dress with their staffs of office in their hands. Under their cloaks are big wicker baskets full of marketable commodities for



SMITH-CARPENTER-MASON KNIGHT'S PAWN

BURLINGAME PUBLIC LIB.

the encouragement of trade. The background reveals a fertile country.

The "Pawnes" are varied in their attributes, but each sets forth a useful industry. The King's pawn represents a banker-merchant—indispensable for the administration of the affairs of the kingdom. Before the Queen is a physician-apothecary, characteristically indicated for the varied requirements of the toilet.

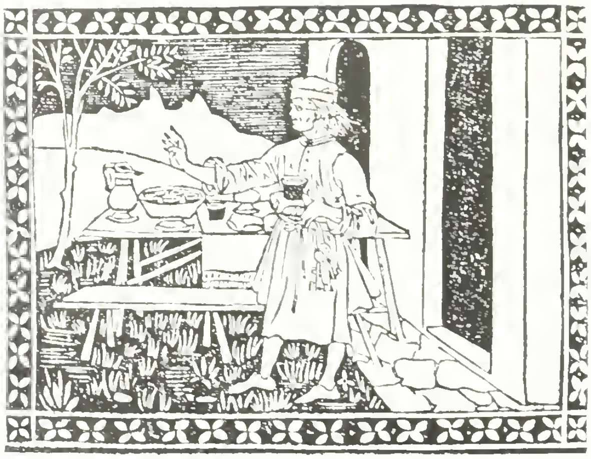
Before the "Alphyns" are placed on the right, a notary, who, in addition to his clerkly equipment, holds a spear and a knife for dealing justly in the staple commodity of Florence—woollen cloth, and on the left an innkeeper-provision dealer, welcomes strangers to good cheer and peaceful pursuits.

The Knight's Pawns represent, one, workers in stone, iron, and wood, with a *dolabre* or plane, and a hammer in his hand, and a trowel in his girdle: the other stands for keepers of the King's highway and farmers of his customs, with keys of the city gates, and the measuring *canna* or yard.

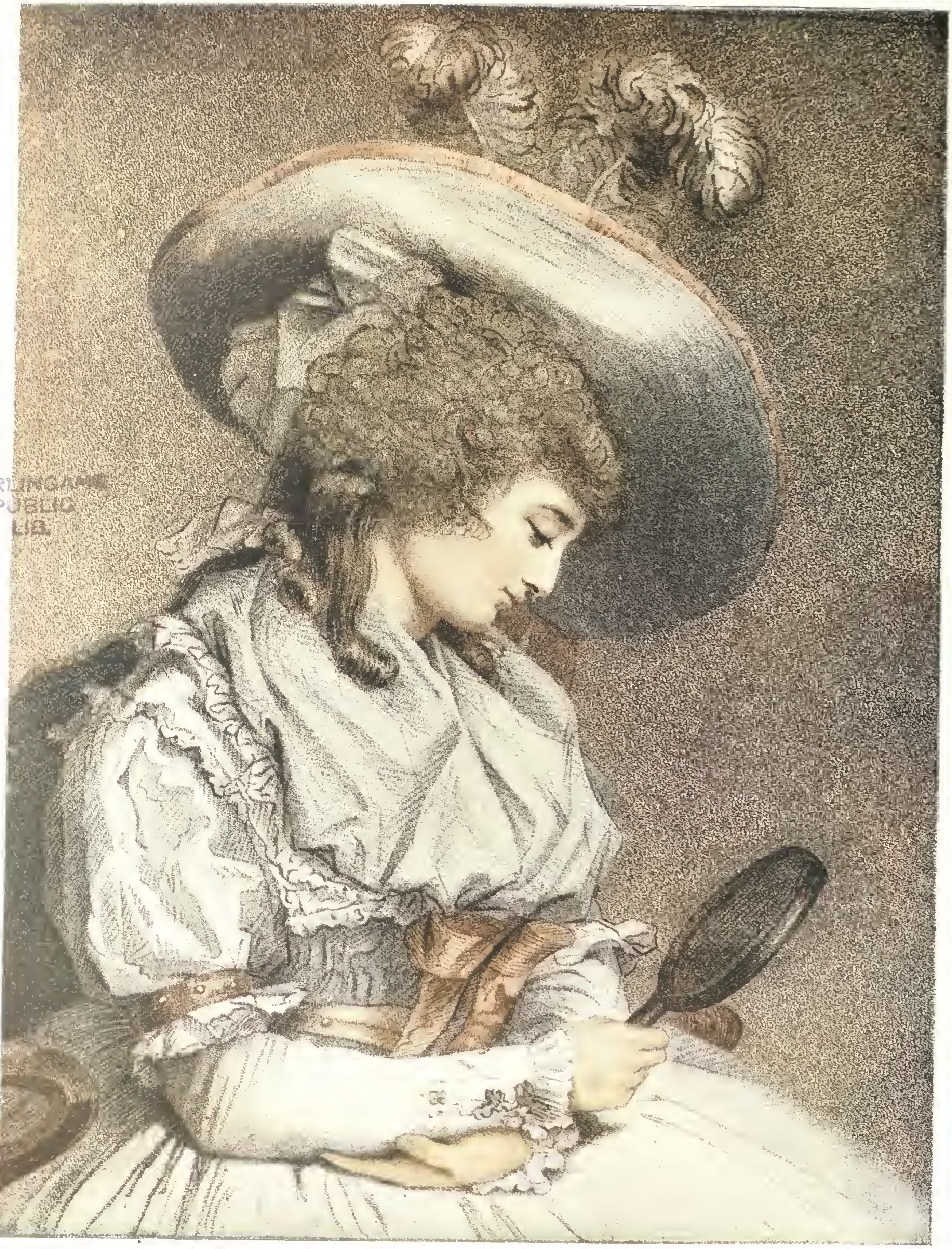
The Rooks have pawns representative respectively of farm-labourers with spade, axe, and knife wending their way to work in the fields; and of country messengers bearing the King's posts for worthy folks, and three dice in the left hand — a warning to "riybaulders and neare-doe-weels."

Each of these woodcuts, which measure four ins. by three ins., is an original and ingenious rendition of personal characteristics among the different grades of Florentine society. The unknown artist has here furnished Miscomini with an illustrated epitome of the story of the famous *arti* — Craft Guilds, whose members through four centuries were the true "makers of Florence." By cunningness of cutting, the wood has yielded all the effects of atmosphere, colour, expression, and movement, and the cuts display very convincingly the technical knowledge and delicate manipulation which mark all the work of the Florentines of the Renaissance.

Another "Rare Book" in the British Museum is catalogued, "A Book of Chess moralised." It was printed in 1476, in black letter, by William Caxton, and is specially interesting to lovers of early woodcuts, from the fact that the illustrations are of a purely English type—broader, bolder, and, be it said, rougher than their Florentine compeers. The features of the figures are expressionless and conventional, and the individuals lack animation and ease of posture. There is also an absence of colour, so to speak, and none of the beautiful Florentine finish and decorative adjuncts.



INNKEEPER-PROVISION DEALER   JUDGE'S OR BISHOP'S PAWN



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NARCISSA

DESIGNED AND ENGRAVED BY J. R. SMITH

John Raphael Smith and his Work

By W. G. Menzies

In the history of eighteenth-century engraving the name of John Raphael Smith stands out in sharp relief. A master of the art of mezzotint, his prints have attained a remarkable vogue, whilst his efforts in the more recent art of stipple, though scarcely so successful, are nevertheless highly esteemed.

The youngest son of Thomas Smith, the landscape painter, usually known as "Smith of Derby," he was born in Derby in the year 1752. It was his father's wish that he should become an artist, but displaying little or no desire to follow in the parental footsteps, he was, at the age of ten, apprenticed to a linen-draper in his native town. For five years he faithfully fulfilled his duties behind the counter, only leaving Derby on the death of his father. During his apprenticeship he had dabbled in the arts in his leisure hours, and though by no means lacking in artistic skill, he came to London fully determined to follow his trade of linen-draper. For two years he remained a shopman, but during this period he somehow managed to pick up the technique of the popular art of mezzotint. By whom he was taught history does not record; but at the age of seventeen his first mezzotint, a portrait of Paoli, the Corsican patriot, appeared, and apparently met with considerable success. At least its reception was sufficiently good to induce him to abandon commerce and take up art as a profession.

At the age of seventeen we find him married and a father, his wife being Hannah Croome, the daughter of a print-seller. By painting miniatures and executing further mezzotint plates he managed to make a bare living, and that was all. Consequently, we find him at twenty returning to his old trade, having opened a shop in the neighbourhood of the Strand, the money necessary being advanced by various friends.

He did not, however, entirely forsake art, and when fortune again smiled on him he was sufficiently enterprising to open a print-shop near by. In the draper's shop his wife, always a great help to him, took charge of affairs, leaving Smith free to attend to the steadily increasing flow of orders for portraits in miniature and impressions from his mezzotint plates.

Smith's life at this period became a strange mixture of business and pleasure, and, like many another artistic genius, he interlarded his periods of work with far longer bouts of pleasure. Reynolds was his inspiration, and many of the plates which he executed after Sir Joshua's famous portraits are so superb that one feels ready to forgive him for his occasional lapses from the paths of respectability.

He also achieved great success with the works of poor George Morland. Not only did he engrave many of them himself, but engaged others to do so as well, publishing them with astonishing rapidity.

As Mr. Salaman says in his charming book, *The Old Engravers of England*, "the public was crazy for Morland, and Smith, who had made over his drapery business to his brother-in-law—on advantageous terms, we may be sure—now started, so to speak, a factory for supplying the market chiefly with prints after Morland."

Many were printed in colours, whilst others were coloured by hand, the great J. M. W. Turner being amongst the artists who assisted in this part of the work.

The constant companionship of such a man as Morland at last began to have its effect on Smith's work. He abandoned mezzotint before any perceptible depreciation in his skill became apparent, but he continued his painting and drawing, in much of which the effects of his dissipation is noticeable.

Towards the close of his life he left London, his wife being dead, and travelled as an itinerant portrait painter, eventually settling at Doncaster. For three years he resided there, dying in 1812 in his 60th year.

His effect on the artistic world did not cease with his death, for he left behind him such apt pupils as James and William Ward, John Young, Charles Howard Hodges, and S. W. Reynolds, all of whom upheld the tradition of their famous master.

In considering the work of this remarkable man, we find, as we have said, that it is to his mezzotints that he owes most of his fame. That he must have learnt the art in a good school is evidenced by the strength and vigour which distinguishes all his plates.

As an interpreter of the works of Reynolds he has certainly never been surpassed, while his plates after Romney, Lawrence, Peters, and Gainsborough are scarcely less successful. His training as a painter enabled him to imbue his scraper with the feeling of an artist, giving the soft tones just the requisite amount of softness, and pervading the dark spaces with a remarkable depth and richness.

His portrait of Mrs. Carnac after Reynolds, which up to the eventful Huth sale held the honour of being the most valuable mezzotint, which, too, he engraved when barely twenty-six years of age, is perhaps one of his highest achievements. Every stroke from Reynolds's brush in the picture in the Wallace collection is faithfully reproduced without any undue exaggeration, and when Sir Joshua, while considering the engraved work of McArdell and others, said those all too flattering words, " By these I shall be immortalised," he must surely have had in his mind the work of John Raphael Smith.

Mrs. Carnac, too, is not alone, for she has as fitting companions—the beautiful plate of Mrs. Musters, the equally charming one of Mrs. Payne-Galwey and her child, and the stately portrait of the Hon. Mrs. Stanhope.

With Reynolds's child-portraits Smith was no less successful. Few more charming pictures of childish innocence could be found than his rendering of the portrait of the little Lady Catherine Pelham Clinton feeding her chickens, while Master Crewe, as Henry VIII., laughs at you with all the heartiness of the bluff old king he impersonates.

To Smith also we owe much for perpetuating so many of Reynolds's portraits of famous men. His plate of Colonel Tarleton rightly ranks as one of the finest examples of male portraiture in mezzotint, and his portraits of the Duke of Devonshire and the Archbishops of York and Armagh are almost as highly considered.

Portraits by other artists than Reynolds were also transferred by Smith to the copper plate, amongst them being Miss Coghlan and George IV., both after Gainsborough: Mrs. Siddons, as the Grecian daughter, after Lawrence: Vice-Admiral Parker, after Northcote: and the Duke of Portland, after West.

When we consider his fancy prints, many are found to be in stipple—a method which Smith, ever a business man, adapted himself to follow the popular taste. Even in this sphere he far outshone many of his fellows, and, once a master of the stipple graver, he displayed almost as much artistic skill with it as with the scraper. Many of Morland's most charming subjects were produced by Smith in this method, whilst others of his stipple plates were after designs executed by himself.

That charming pair *Rustic Employment* and *Rural Amusement* are especially notable examples of Smith's work in stipple. *Delia in Town* and *Delia in the Country* are another pair, while the quartette, *A Maid, A Wife, A Widow*, and *What you Will*, show Smith's success in rendering plates after his own designs.

In fact, whether you consider John Raphael Smith from the point of view of mezzotint or that of stipple, one finds that his work is all of such a fine quality that there is little wonder that collectors at the present time are so eager to acquire examples at almost any cost.

We append a list of some of his more notable prints with the prices they have realised by auction during the past six years:—

Title.	Artist.	Date.	Remarks.	Price.		
				£	s.	d.
A Loisir ...	Smith, J. R.	1902	C. P.	65	2	0
Amanthis and Feli[illegible] ...	Smith, J. R.	1901	C. P. pair	73	10	0
Armstrong, Mrs.	Smith, J. R.	1907	m.	5	5	0
Bacelli, Signor	Reynolds	1906	m. 1st st., p. b. l.	67	4	0
Beaumont, Lady	Reynolds	1901	m. 1st st.	100	16	0
Beaumont, Lady	Reynolds	1902	m. 2nd st.	50	8	0
Bouverie, Hon. Mrs. ...	Hoppner ...	1903	m.	80	5	0
Carlini, Bartolozzi and Cipria[illegible]	Rigaud ...	1902	m. 1st st.	21	0	0
Carnac, Mrs. ...	Reynolds	1901	m. 1st pub. state	588	0	0
Carnac, Mrs. ...	Reynolds	1901	m. 2nd pub. state	97	13	0

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.		
				£	s.	d.
Carnac, Mrs.	Reynolds	1901	m. 1st state	1,218	0	0
Carter, Miss	Smith, J. R.	1902	m. 1st st.	67	4	0
Carwardine, Mrs., and Child	Romney	1901	m. 1st st.	278	5	0
Cavendish, Lord Richard	Reynolds	1906	m.	1	0	0
Chambers, Mrs.	Russell	1907	m. p. b. l.	7	10	0
Child Looking after Pigs	Morland	1905	m. proof	28	7	0
Clarmont, Mademoiselle	Smith, J. R.	1906	m.	3	12	0
Clavering Children, The	Romney	1901	m. 1st st.	173	5	0
Clavering Children, The	Romney	1906	m. 1st st.	162	0	0
Clavering Children, The	Romney	1903	m. 2nd st.	73	10	0
Coghlan, Miss	Gainsborough	1907	m. before the address of H. Parker	10	10	0
Compton, Lady Elizabeth	Peters	1904	m.	31	10	0
Compton, Lady Elizabeth	Peters	1906	m. no margin top and sides	89	0	0
Contemplating the Miniature Society in Solitude	Smith, J. R.	1906	C. P. pair	92	8	0
Contemplating the Miniature	Smith, J. R.	1903	C. P. wide margin	22	1	0
Conversation, A Peasants and Pigs	Morland	1903	m. pair	65	2	0
The same pair	Morland	1906	m. o. l. p.	86	2	0
Cottage Family Shepherd's Meal, The	Morland	1903	m.	56	14	0
Crewe, Master, as "Henry VIII."	Reynolds	1901	m. 1st st.	105	0	0
Crewe, Master, as "Henry VIII."	Reynolds	1902	m. 2nd st.	31	10	0
Crewe, Master, as "Henry VIII."	Reynolds	1906	m. 3rd st.	7	17	6
Cumberland, Miss	Romney	1902	m. 2nd st.	134	8	0
Cumberland, Miss	Romney	1905	m. with Smith's address	105	0	0
Curran, John Philip	Lawrence	1903	m.	37	16	0
Delia in the Country	Morland	1906	C. P.	130	0	0
Delia in Town	Morland	1905	C. P.	113	8	0
Devonshire (William, Duke of)	Reynolds	1907	m. 1st st.	11	10	0
Dog and Cat	Morland	1905	m. o. l. p.	17	17	0
Dressing for the Masquerade	Morland	1906	m.	3	13	6
Duncan, Admiral Lord	Danloux	1906	m.	7	17	6
Eldon, Lord John	Lawrence	1903	m. 1st st.	33	12	0
Expectation	Bunbury	1906	m. o. l. p.	7	5	0
Fair Penitent, The	Morland	1907	C. P.	4	5	0
Feeding the Pigs Return from Market	Morland	1903	m. pair	141	15	0
Fortune Tellers, The Gamesters, The	Morland	1902	C. P. pair	79	16	0
Frederick, Mrs.	Smith, J. R.	1907	m. e. l. p.	21	0	0
Fruit Barrow, The (The Walton Family)	Walton	1907	m.	145	0	0
Galwey, Mrs. Payne, and Child	Reynolds	1905	m. 1st st.	367	10	0
Gamblers, The	Peters	1906	m.	1	15	0
George, Prince of Wales	Gainsborough	1906	m.	10	10	0
George, Prince of Wales	Smith, J. R.	1907	C. P.	21	0	0
Gower Family, The	Romney	1906	m.	110	0	0
Gower Family, The	Romney	1901	m. 2nd st.	57	5	0
Hamilton, Lady, as "A Bacchante"	Reynolds	1901	m.	252	0	0
Hamilton, Lady, as "A Bacchante"	Reynolds	1901	m. fine proof, title in open etched letters	215	5	0
Hamilton, Lady, as "A Bacchante"	Reynolds	1902	m. 3rd state	24	13	6
Hamilton, Lady, as "A Bacchante"	Reynolds	1902	C. P.	34	13	0
Hamilton, Lady, as "A Bacchante"	Reynolds	1901	m. o. l. p.	325	10	0
Hamilton, Lady, as "Nature"	Romney	1905	m. o. l. p.	220	10	0
Harbord, Sir Harbord	Gainsborough	1903	m. 1st st.	37	16	0
Harmony	Peters	1904	m.	10	5	0
"Hebe"	Peters	1903	m.	63	0	0
Herbert, Master, as "Bacchus"	Reynolds	1906	m. e. l. p.	2	12	0
Hoppner, Mrs. (Sophia Western)	Hoppner	1901	C. P.	50	8	0
Horse-Feeders, The Corn-Bin, The	Morland	1903	m. pair	65	2	0
Ingram, Hon. Frances	Reynolds	1901	m. 1st st.	119	14	0
Innocence Alarmed	Morland	1906	m. p. b. l.	43	1	0
Jupiter, The Infant	Reynolds	1905	m. 2nd state	11	11	0
Kew Gardens	Smith, J. R.	1905	m.	6	6	0
Lady Haymaking, A	Lawranson	1902	m. 1st st.	37	16	0
Lady Haymaking, A	Lawranson	1904	C. P.	26	5	0
Lætitia, Story of	Morland	1907	C. P., set of six	210	0	0
Lætitia, Story of	Morland	1901	In bistre, set of six	27	6	0
Love Vanquished by Avarice	Morland	1902	m. o. l. p.	18	7	6
Maid, A	Smith, J. R.	1904	C. P.	21	0	0
Milkmaid and Cowherd Breaking the Ice	Morland	1903	m. pair	63	0	0

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE. £	s.	d.
Mills, Mrs.	Engleheart	1901	m.	22	1	0
Mills, Mrs.	Engleheart	1907	m. e. l. p.	240	0	0
Montague, Miss	Smith, J. R.	1907	m. e. l. p.	46	0	0
Montagu, Lady C.	Reynolds	1901	m.	18	18	0
Montagu, Lady C., as "Winter"	Reynolds	1901	m. 1st st.	700	0	0
Mordaunt, Mrs.	Reynolds	1907	m.	14	14	0
Morland, George	Smith, J. R.	1906	m.	2	4	0
Morland, George, in his 41st Year	Smith, J. R.	1906	m.	12	1	6
Morris, Mrs.	Reynolds	1904	m. 2nd st., full margins	10	19	0
Musters, Mrs.	Reynolds	1905	m. 1st state	168	0	0
Musters, Mrs.	Reynolds	1901	m. 1st state	309	0	0
Narcissa	Smith, J. R.	1906	m.	37	16	0
Narcissa and Flirtilla	Smith, J. R.	1902	C. P. pair	194	5	0
North, Mrs.	Romney	1905	m. 1st state	115	10	0
O'Neill, The Hon. Mrs.	Peters	1907	m.	75	0	0
Orleans, Louis Philippe, Duke of	Reynolds	1907	m.	5	5	0
Palmer, Miss T.	Reynolds	1901	m.	96	12	0
Pelham-Clinton, Lady Catherine	Reynolds	1901	m. 1st st., wide margin	987	0	0
Pelham-Clinton, Lady Catherine	Reynolds	1902	m. 2nd st.	44	2	0
Powlet, Lady Catherine	Reynolds	1901	m. 1st st.	90	6	0
Promenade at Carlton House	Smith, J. R.	1905	m.	75	12	0
Proverb No. IX.	Smith, J. R.	1905	m.	10	10	0
Public House Door	Morland	1905	m.	26	5	0
Return from Market	Morland	1906	m. o. l. p.	117	12	0
Robinson, Archbishop	Reynolds	1907	m. p. b. l., with portrait by Houston	16	10	0
Robinson, Mrs.	Romney	1903	m. 1st state	200	0	0
Robinson, Mrs.	Romney	1903	m. full margins	115	10	0
Rubbing Down the Post-horse Watering the Cart-horse	Morland	1903	m. pair	33	12	0
Rustic Employment Rural Amusement	Morland	1905	s. pair	136	10	0
Schinderlin, Madame	Reynolds	1907	m. e. l. p.	128	0	0
Schinderlin, Madame	Reynolds	1904	m. 1st state	46	4	0
Sclavonian Lady, A	Peters	1906	m.	1	0	0
Selling Fish Fisherman's Hut, The	Morland	1903	m. pair	58	10	0
Sheep-Pen, The	Morland	1900	m. p. b. l.	14	14	0
Siddons, Mrs., as "Zara"	Lawrence	1906	m. before re-touch	8	0	0
Snake in the Grass	Reynolds	1903	stipple	37	16	0
Sneyd, Miss Serena	Romney	1906	C. P.	12	0	0
Stables, Mrs., and Daughters	Romney	1906	m. 2nd st.	89	5	0
Stanhope, Hon. Mrs.	Reynolds	1901	m. 1st st.	456	10	0
Stanhope, Hon. Mrs.	Reynolds	1902	m. 2nd st.	19	19	0
Stourmont, Lady Louisa	Romney	1901	m.	173	5	0
Strawberry Girl, The	Reynolds	1906	m.	15	15	0
Sylvia	Peters	1905	m.	9	9	0
Synot Children, The	Wright	1901	m.	67	0	0
Synot Children, The	Wright	1903	m. etched letter proof	472	10	0
Tarleton, Lt.-Col.	Reynolds	1905	m. 1st st.	65	2	0
Tarleton, Lt.-Col.	Reynolds	1902	m.	18	18	0
Tavern Door, The	Morland	1905	C. P. proof	47	5	0
Thoughts on a Single Life	Smith, J. R.	1904	C. P.	26	5	0
Thoughts on a Single Life Thoughts on Matrimony, by W. Ward	Smith, J. R.	1904	in bistre, pair	17	16	6
Wallenstein, Count	Dow, G.	1903	m.	1	0	0
Wallis, Miss	Smith, J. R.	1902	m. engraver's proof	16	5	6
Warwick, Countess of	Romney	1901	m.	178	10	0
Watercress Girl, The	Zoffany	1901	m. proof	39	18	0
Weston, Miss Sophia	Worlidge	1907	m.	3	10	0
What You Will?	Smith, J. R.	1903	C. P.	194	5	0
Widow, A	Smith, J. R.	1904	C. P.	31	10	0
Wife, A	Smith, J. R.	1904	C. P.	31	10	0

Antique Jewels

Some Notes on Three Classes or Types of Rings: (1) The Memorial; (2) The Ecclesiastical; (3) The Wedding

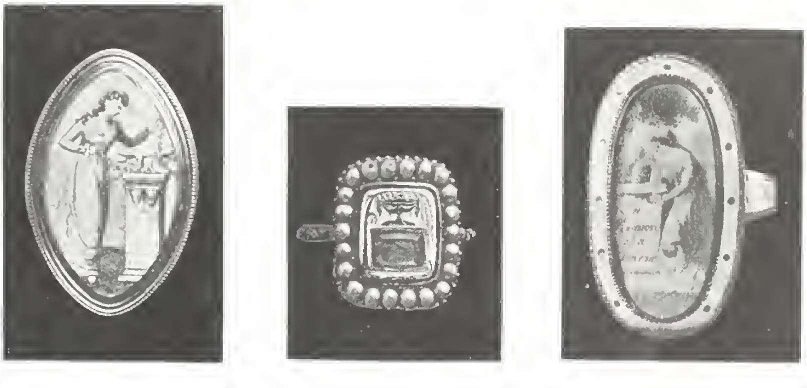
By A. E. Cropper

(Illustrated with Photographs of some Specimens from the Author's Collection)

The limits of the present article will only allow of my dealing with three classes of rings out of the multitudinous types and forms which exist, although representative specimens of all these diverse examples are now only to be seen in our large museums and in a few private collections. Rings, it will be readily conceded, are interesting not alone by reason of the symbolism which has grown up around them, but are in a sense invaluable studies for the antiquarian and archæologist, as they enable us to measure the progress of Art in distant eras. No doubt we have to depend very largely upon tradition for circumstances and facts connected with ring-lore, but we cannot easily estimate the debt we owe to poetry and romance for the aid given in rendering rings objects of the highest interest and significance.

I will now, after these few introductory remarks, proceed to consider that type of ring known as *Memorial*. If we search the tomes of history we shall find that in very early days the bequest of rings figured very largely in the various forms which testamentary remembrances take. As early as the reign of Henry III. two rings, we learn, were bequeathed to that monarch by a bishop of Chichester, one adorned with an emerald, the other with a ruby. At this time it is well to observe that many rings were supposed to possess some healing or talismanic properties, such rings being termed in mediæval Latin, *virtuosus*. Certain stones also represented virtues, while others were famed for their magical value.

Anne of Cleves, who survived Henry VIII., left by her will several mourning rings of various values for distribution among her friends and dependents. Our great dramatist, Shakespeare, in his will mentions certain moneys for the purchase of rings by several of his friends. The varieties of mourning rings left by bequest in former days are exceedingly numerous and of very varied design. No. i. shows three entirely representative eighteenth-century memorial rings, selected from my own collection. The first of them exhibits a gold and enamel ring, having a long oval bezel with miniature of full-length figure of female standing by pedestal, on which is inscribed the words, "In memory of a friend." On rim is the name Mary



A B C

No. I.—THREE EIGHTEENTH-CENTURY MEMORIAL RINGS

No. II.—GROUP OF EIGHTEENTH-CENTURY MEMORIAL RINGS

[illegible], 17[illegible]. The other rings shown in the group are similar in form and design.

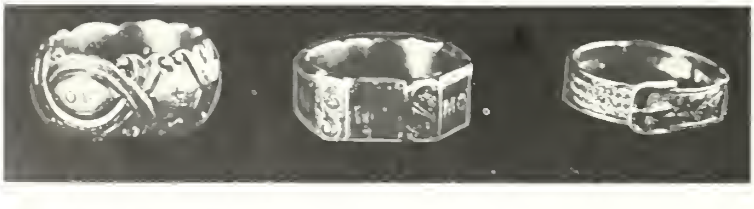
Miss Strickland, in her *Lives of the Four Princesses of the Royal House of Stuart*, mentions an incident in the life of the Princess Henrietta Anne (1820), that "as Bossuet was kneeling by her bedside, she suddenly turned to one of her ladies, and spoke to her in English, which the bishop did not understand, to tell her that when she should have entered into her rest, she was to give Bossuet the emerald ring which had been ordered to be made for him as a memorial of her." Rings, by the way, were formerly given to attendants at funerals. This fashion, I need hardly say, has long been discontinued.

Among the many touching episodes connected with memorial rings, perhaps none surpasses in pathos the story of the unfortunate Mary Queen of Scots. Just previous to her execution she distributed, we read, the jewels that remained to her among her faithful attendants as tokens of her affectionate regard. Among other sad memorials, she desired that a sapphire ring, which she took from her finger, might be conveyed as a mark of grateful acknowledgement to her brave kinsman, Lord C. Hamilton. Concerning this ring, Bishop Burnet says, "It is carefully preserved as one of the most precious heirlooms of that most illustrious family." A memorial ring to which special historical interest attaches, is the one which is stated to have been given to Bishop Juxon by Charles I. on the scaffold, since which period it has been preserved as an heirloom in the family of the present owner. The ring appears to resemble those of the period of Henry VIII. It is described in the *Gentleman's Magazine* for October, 1797. The bezel is hexagonal, with death's-head in white enamel on black ground, surrounded by the legend, "Beholde the Ende": round the edge is the motto, "Rather Death than Fals Faith."

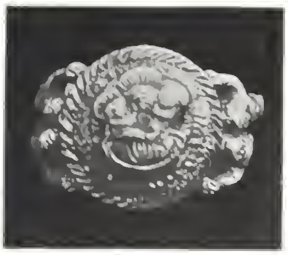
Rings engraved with such gruesome subjects as skulls and skeletons were not of necessity mourning rings, but in many cases were worn by persons who affected gravity of demeanour, and by others, again, who desired to be constantly reminded of the brevity of human life. Luther wore a gold ring with a small death's-head in enamel, which is now preserved in Dresden.

In early times it seems to have been customary to bury sovereigns with their rings. During some repairs at Winchester Cathedral in 1768 a monument was discovered containing the body of King Canute. On his forefinger was a ring containing a very fine stone. Memorial rings were sometimes made to exhibit a small portrait, and on some occasions to conceal one beneath a stone. The illustration, No. iii., shows a set of three old memorial rings which are worthy of notice. The one on the right is especially interesting as having belonged to the poet Southey. The ring itself is made of gold, while a lock of the poet's hair has been ingeniously plaited and inserted round the rim. The centre one represents a curious octagonal memorial ring showing scroll work on enamel.

As I have now touched, as fully as space will allow, on some of the different uses of memorial rings, I shall proceed to tender some general remarks with regard to the second class of rings which are comprised in the scope of this paper. At the outset, may I explain that in the general term "Ecclesiastical" I desire to include all types of rings to which any religious significance attaches. I shall hope, in the course of my paper, to demonstrate that in the past rings have played a somewhat important part as regards the symbolical side of ecclesiastical authority. It seems abundantly clear, from what we read in contemporary records, that the ring has for many ages occupied a distinctive place in ecclesiastical insignia. It appears to have possessed a twofold significance. Firstly, it implied a mark of dignity and authority: and then, secondly, it was supposed to typify the



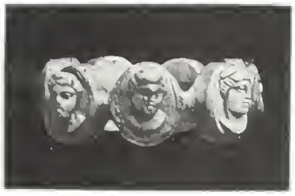
No. III.—GROUP OF EIGHTEENTH-CENTURY MEMORIAL RINGS



No. IV.—Early English Ecclesiastical Ring

mystical union between the priesthood and the Church.

Perhaps the most interesting ecclesiastical ring in the world is that known as the Fisherman's Ring, called the Annulus Piscatoris, which is the Pope's lesser seal or signet ring used for documents of lesser importance. The origin of this ring is somewhat obscure, but it derives its name from a representation of St. Peter in a fisherman's boat of ancient form which is engraved on it, and not from any tradition that it ever belonged to St. Peter, as some have assumed from its English name. An interesting circumstance connected with the ring is that it never leaves the custody of the Grand Papal Chamberlain. During the time that elapses between the death of a Pope and the selection of his successor, the name of the deceased Pontiff is erased, to be succeeded after the election has taken place by the fresh name.



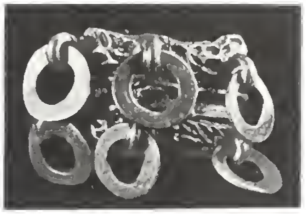
No. V.—Decade Ring

In the early days of Christianity the bishops sealed with their rings the profession of Faith which the neophytes made in writing. They likewise sealed their pastoral letters. With regard to other dignitaries of the Church who are made recipients of a ring, the office of cardinal claims notice here. For we read that cardinals on their creation receive a ring, which usually holds a sapphire. Wolsey was raised to this dignity in 1515, the Pope having sent with the hat a ring of more than ordinary value.

The year 1191 is significant in the history of ring-lore as marking a change in the fashion of the episcopal ring, for we learn that it was ordained by the then Pope Innocent III. that the form of ring should be of solid gold, set with a precious stone, on which nothing was to be cut. Previous to this a large measure of licence was permitted both as regards material and design. In the thirteenth century we read that "many of the episcopal rings were of very rude fashion," displaying little or no elegance either in design or workmanship, the stone often being set just as it was found, merely having the surface polished. There are proofs that cameos were at one time much worn on episcopal rings. With regard to the finger on which the episcopal ring is worn, it has been stated that "all who wear rings *ex officio* wear them on the third finger of the right hand." Cardinals and bishops do this because it is the first vacant finger; the thumb and first two fingers have always been reserved as symbols of the first three Persons of the Trinity. When a bishop gives a blessing he does so with the thumb and the first two fingers.

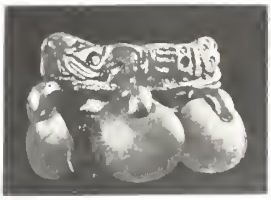
During the latter part of the thirteenth century the larger episcopal rings were enriched by the addition of precious stones which were set around the principal one. The sapphire seems to have been the stone most generally used for episcopal rings, owing probably to the common belief that this gem had the power of cooling love, due perhaps to the coldness of its touch.

Legacies and gifts of rings for religious purposes were by no means uncommon in former times; thus among other rich gifts to the Cathedral of Canterbury, we note that Archbishop Herbert in 1205 presented four gold rings adorned with precious stones. I would here remark upon the practice that prevailed much at one time of burying the Popes in their pontifical habits and ornaments. The body of the prelate was arrayed in the richest cloth of gold, and his fingers were covered with rings of the greatest value. The custom in course of time was adopted by lesser dignitaries, for in describing the finger rings found in the grave of the Venerable Bede, the writer of a brief account of Durham Cathedral adds: "No priest during the reign of Catholicity was buried or enshrined without his ring." The practice may have prevailed generally, as many rings recovered from the graves of ecclesiastics show, but it was more particularly the usage of prelates.



No. VI.—Early Norwegian Betrothal Ring

In No. iv. is shown a curious ecclesiastical ring of uncommon design. The ring is of silver; on the bezel is a quaint rebus, symbolical, no doubt, of the Trinity. On each side of the bezel are two full-length figures

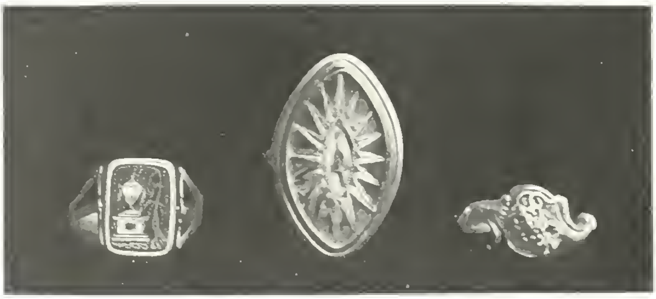


No. VII.—Early Norwegian Betrothal Ring

(male and female). These possibly represent Adam and Eve and Cain and Abel respectively.

No. VIII.—Group of three eighteenth-century marriage rings

Among what may appropriately be included as religious rings strictly so-called, I would here notice very briefly three special types, which are termed respectively "decade," "reliquary," and, lastly, "pilgrim," some of which are highly interesting for many reasons, but principally as witnessing to the extreme credulity and superstition which at one time existed, and which was exemplified in such trifling ornaments as rings. As regards the first-mentioned class, viz., "decade," we find they derive their name from having ten projections at intervals all round the hoop (see No. v.). These knobs were used much in the same way as the beads of a rosary. Sometimes in these rings each of the knobs is separated by three small beaded dots across the hoop from its neighbour. This is intended in all probability to symbolise the Trinity.



No. IX. Group of early English memorial rings

The next class of ring to which I have to refer is that known as the "reliquary" ring, their peculiarity being that they contain a relic of a saint, or sometimes a reputed piece of the true Cross or some other religious emblem. These rings are by no means numerous, but are regarded as objects of extreme veneration.

There is but little to be said regarding the "pilgrim" ring, which is very similar to the "reliquary," so much so that the two classes may be considered as almost identical. A curious specimen of the pilgrim type of ring is thus described in an early number of the *Archæological Journal*. It is made after the pattern of interlaced plaited work, resembling some ornaments of the Saxon period, but is especially remarkable for having the impress of two feet, which may probably be regarded as one of the emblems of the "Passion," or as a memorial of the pilgrimage to the Mount of Olives, when the print of the feet of the Saviour, which miraculously marked the scene of His Ascension, was visited by the pilgrims with the greatest veneration.

The most remarkable example of the religious ring in the British Museum is that known as the "Coventry Ring." It is sometimes called "The Ring of the Five Wounds," by reason of the subject of its inscription. It is of gold, and in all likelihood of fifteenth-century workmanship. On the outside of the hoop there is a centre device depicting Christ rising from the sepulchre: on the left is the wound in the side, and opposite it the words, "The Well of Everlasting Lyffe": next, two smaller wounds are depicted, with the words opposite to them of "The Well of Comfort, and the Well of Grace." Then follow two other wounds with the words, "The Well of Pitie, and the Well of Merci."

We now come, lastly, to consider the subject of the wedding-ring. We are all well aware of the many tender and romantic associations that centre round the wedding-ring: in fact, it is by no means easy to conceive of any subject more generally interesting in all its associations than the wedding-ring. From the earliest times it has possessed a mystical significance appealing directly to our most cherished feelings. It is significant to observe that the circular form of the ring was accepted in days gone by as a symbol of Eternity. We find many divines who love to dilate and enlarge upon the figurative virtues of the ring. A well-known Dean thus speaks: "The matter of which this ring is made is gold, signifying how noble and durable our affection is; the form is round to imply that our respect shall never have an end: the place of it is on the fourth finger of the left hand, where the ancients thought there was a vein that came directly from the heart, and where it may always be in view, and being on the finger least used, where it may be least subject to be worn out: but the main end is to be a visible and lasting token of the covenant which must never be forgotten." We have Jeremy Taylor, in his sermon on a wedding-ring, conveying in quaint and forcible language the duties and responsibilities of married life.

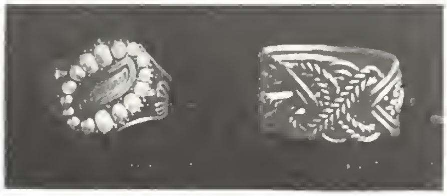
With the bridal-ring formerly were delivered the keys of the house. This is of ancient origin, since it seems to have existed among the Romans. We read in Photius that Theosebrius says to his wife, "I formerly gave to thee the ring of union; now of temperance to aid thee in the seemly custody of my house." The plain gold rings which are the pledge or sign of matrimony have altered little in design from the earliest times. They appear to have come down by the law of traditional practice from Saxon time with little or no impulse from legal authority.

When we come to examine the records of later times, we find that during the sixteenth century it became customary to give plain gold rings away at weddings in quite large numbers, the practice continuing till recent times, for we read that the Prince Regent, on the celebration of his marriage with Caroline of Brunswick, presented a number of rings to members of his family and friends. Also at the marriage of Queen Victoria rings were distributed having the royal likeness in profile in gold.

As pledges of betrothal or wedding gifts rings are of very ancient origin. They were worn by the Jews prior to Christian times, and mark even at the present day an important feature in their marriage rites. These Jewish betrothal rings were in past ages generally of large size and elaborate workmanship. Some curious examples are mentioned in the Londesborough collection catalogue. One ring is of German or Flemish work of the seventeenth century. It is of brass, with three points or bosses, and belongs to a class of ring called "gemmal," or, freely translated, "Joy be with you." In the same collection is a Jewish "tower" betrothal ring, enamelled blue, of the sixteenth century. Another betrothal ring belongs to the same class and date, and called Temple or Tower, from the figure of the sacred temple placed on its summit. The marriage rings of the German-Jews of the sixteenth century are very fine specimens of art, and are truly superb specimens of the goldsmith's craft.

The ring was used in marriage among Christians as early as 860. Pronubal or pledge rings pass between the contracting parties among the Romans. When the marriage settlement had been duly executed and sealed, rings bearing the name of the newly married couple were handed round to the guests. By the way, I may here mention that the marriage ring of the Romans was generally of iron this metal being chosen apparently in order to symbolise the lasting character of the engagement.

In early times betrothal rings sometimes bore the name and title of the Saviour in full, but examples of this class of ring are now excessively rare. It is interesting to observe that during the Middle Ages solemn betrothal by means of the ring often preceded matrimony.



No. IX.—TWO MEMORIAL RINGS OF UNCOMMON DESIGN

Notes and Queries

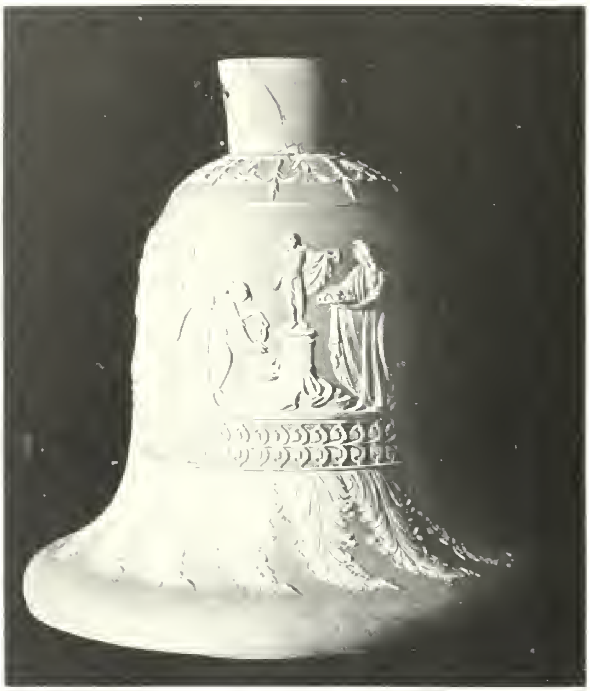
[The Editor invites the assistance of readers of THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

CELTIC INTERLACING.

To the Editor of THE CONNOISSEUR.

SIR,—I shall be very much obliged if some of your readers could inform me where I could obtain photographs or sketches of Celtic interlaced work, or a book on the subject.

Yours truly,
D. F.



THE HOOKET VASE

THE KEEPSAKE VASE.

To the Editor of THE CONNOISSEUR.

SIR,—In connection with the enquiry in this month's CONNOISSEUR relating to the Keepsake Vase, perhaps your readers might be interested to see another of William Adams's works, so I enclose a photo. of our Hooket Vase, with copies of extracts from letters of Messrs. Adams to me on the subject. The shade of blue is most beautiful, quite different to any blue—ancient or modern—I have ever seen of either Wedgwood or Adams ware.

Yours truly,
(Miss) E. F. WILLIAMS.

Extract from Messrs. Adams's letter of 28th February, 1906:—

"We thank you very much for the photograph received. The specimen, as far as we can see, *is* an Adams piece. The figures were produced at this factory 120 years ago, and the subject is the offering to the 'Apollo of Belvedere,' and the subject, but not the shape, is illustrated in *William Adams, an old English Potter*, on a very fine jug in one of the provincial museums. . . . We were interested to see this ware, as the shape is quite new to us, and we think there cannot have been many made, so this will make the vase all the more rare. The colour, we can imagine, is a very beautiful one.

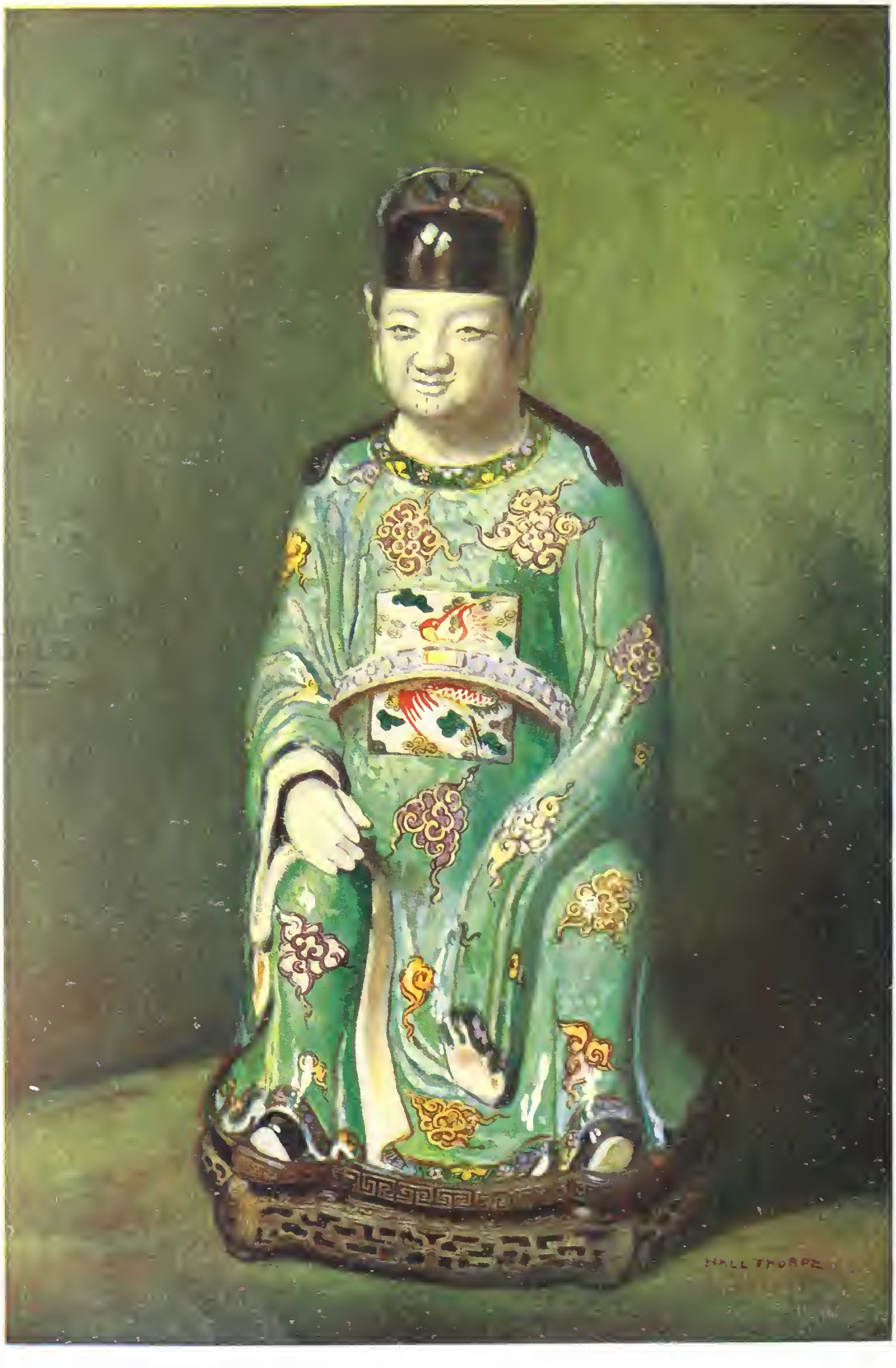
"Yes, we also know the subject the other side the vase very well indeed: it is the 'Sacrifice to Diana,' and we are reproducing the design at our factories."

NAPOLEON'S BEE.

To the Editor of THE CONNOISSEUR.

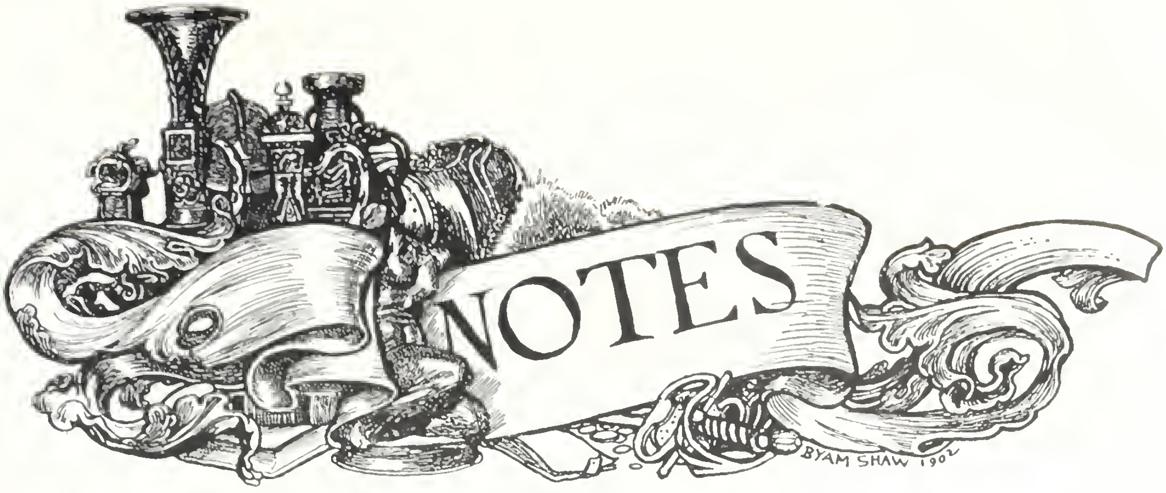
DEAR SIR,—As a subscriber to THE CONNOISSEUR, I am writing to ask if you could kindly inform me why Napoleon chose the bee as his imperial emblem? I have not been able to find the reason in any life of Napoleon, and nobody seems to know! Thanking you in anticipation.

Yours, etc., S. N.



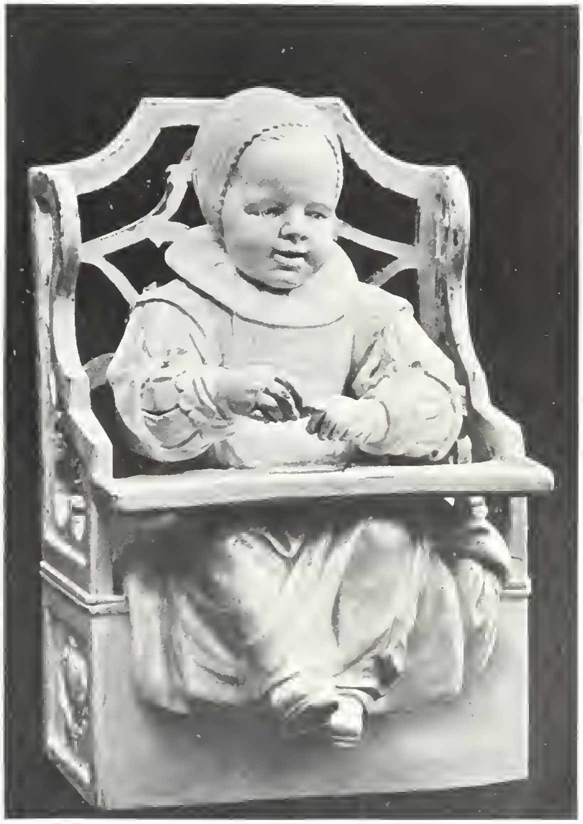
LARGE MING FIGURE OF THE GOD OF LEARNING

By permission of Messrs. S. Gorer & Son



Son of Paul Rubens

The accompanying illustration represents the son of Paul Rubens taken from his picture. It is in terra-cotta, enamelled white, is about 12 inches high, and may be seen in the Cluny Museum. One is not surprised to find that this charming life-like little statuette is attributed to the celebrated sculptor Cyfflé, who, under the Bayards, father and son, did such beautiful work at Bellevue, Toul, and Lunéville.



THE SON OF RUBENS TERRA-COTTA AT CLUNY MUSEUM

Two New Acquisitions by the Scottish National Gallery By Olive Milne Rae

Two interesting pictures of the British School have recently been purchased and hung by the Scottish National Gallery at Edinburgh. Within the last few years the directors have been steadily adding fine examples of British art to their already fine, though comparatively small, collection of Old Masters. The two latest additions may be said to be fairly representative of what was best in eighteenth and nineteenth century English art, both as to landscape and figure painting.

The first is a grand and sombre canvas by John Crome, entitled, *A Scene in Wales*. It was probably painted about 1802, and belonged at one time to Mr. Gurney, the Norwich banker, to whose appreciative encouragement and patronage the poverty-stricken Norwich school owed a considerable debt of gratitude. Unlike most of Crome's pictures its subject is of wild and rugged mountain scenery, absolutely unrelieved by vegetation or light of any kind. To the right of it, against a background of lowering thunderclouds, a huge and solitary jut of crag rises sheer out of the dark pool below in the foreground, while to the left are great boulders and horizontal masses of rock, which cast dark shadows into the water. A few goats straggling among the inhospitable rocks, are the only

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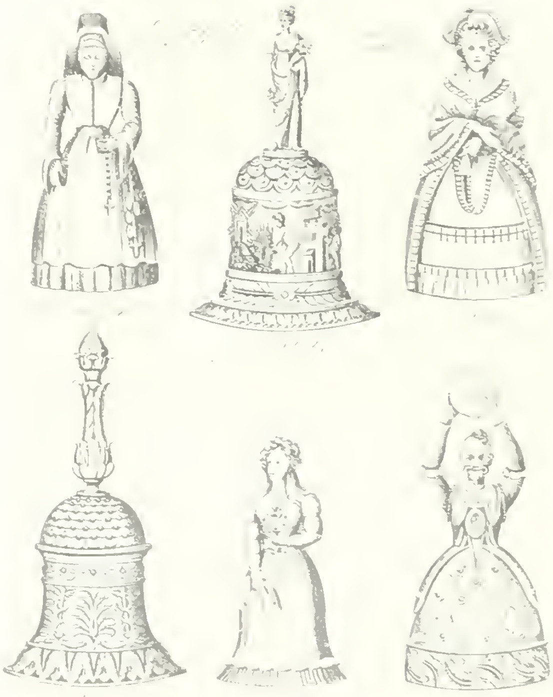
signs of life in the picture, and even they seem almost out of place amid the awesomeness of the scene, to which the lowness of the tone gives a deeply meditative character. No shaft of light or gleam of bright colour penetrate the gloom of its mantling shadows, but there is a depth and grandeur about the whole picture, a suggestion of vastness of space, and a sort of aerial horror in the unfathomable darkness of the ravine, which shows the master hand.

The other picture — a great contrast in every way, but also full of strength and vigour — is one by W. E. Lockhart, who was undoubtedly one of the ablest of the Scottish school of painters. The subject is *The Dismissal of Gil Blas* (who was at that time his secretary) by the Archbishop of Granada, for candidly telling that worthy (in answer to a request for candour) that his preaching had somewhat fallen off since his recent stroke of paralysis. This was one of the early episodes in the varied career of that fascinating rogue, and one which might well appeal to the imagination of an artist.



SOME OLD HAND-BELLS

At the portals of the episcopal palace stands the irate archbishop, clad in his gorgeous scarlet robes and lace ruffles, his face purple with anger, gazing wrathfully down at the retreating figure of the young Gil Blas, slowly and reluctantly descending the long flight of stone steps, and biting his nails with vexation. The rueful expression on the ex-secretary's face is excellently portrayed, and every detail of his costume thoughtfully detailed. He is dressed in a tunic and knickerbockers of citron-coloured velvet, having sleeves of deep orange—a clever conceit in the way of colouring. His long hair falls over the wide collar of fine muslin bordered with lace, which was the correct finish to the habiliments of a young gentleman of his day. Over his arm he carries his cloak of snuff-coloured cloth, and in his hand is a soft "wide-awake" hat of dark brown felt. Among the minor accessories of the picture are a mediæval swinging lamp of brass, which hangs just above the archbishop's head, and the rich dark tapestry behind him, which throws up the magnificent scarlet and lace of his robes.

This picture is considered Lockhart's best, and is certainly eminently characteristic of his style and colour. It is somewhat reminiscent of John Philips, by whom Lockhart was clearly much influenced. It was painted in 1878, when the artist was at the prime and maturity of his art, as the richness and mellowness of the colouring, and its admirable arrangement and grouping, amply show. The Board of Directors are to be congratulated on these two recent purchases, and the nation on the acquisition of two noble productions of purely British manufacture.

Some Old Hand-bells

THE accompanying illustration reproduces a set of engraved designs for the hand-bells which were once in general use upon the table. They date from the first few years of last century: and though they lack the grace and purity of design which mark those of an earlier period, particularly those made in France, there is a quaintness and homeliness about their appearance that endears them to the collector of such trifles. The full-length figures, among them a nun, and what might be a Chinese mandarin, recall the drinking vessels of a similar shape and idea which the German goldsmiths of the sixteenth and seventeenth centuries designed so well. Special interest attaches to these engravings in that they come from a maker's pattern book: and below each is written in ink the wholesale price.

"Humanism and Art: Being Part IV. of the Renaissance in Italian Art" By Selwyn Brinton, M.A. 2nd Edition (Arnold Fairbairns, 2s. 6d. net)

In this work on the Schools of Padua and Verona, when it was first published in 1898, Mr. Brinton approached a subject which, especially in the latter case, had been very slightly treated by English writers. Messrs. Crowe and Cavalcaselle had, of course, included the art of Padua and Verona in their *North Italian Painters*: but there still remained a good field for individual research, and in the second edition of his work the author gives the result of later studies in the churches and galleries of Verona.

After a very attractive prologue on *Humanism and Art*, that is, upon the influence of the scholarship of the time, and especially of the revival of classic literature, upon the fine arts in Italy, Mr. Selwyn Brinton passes on to the "School of Squarcione"; and here, of course, the great Mantegna comes to occupy his chief attention.

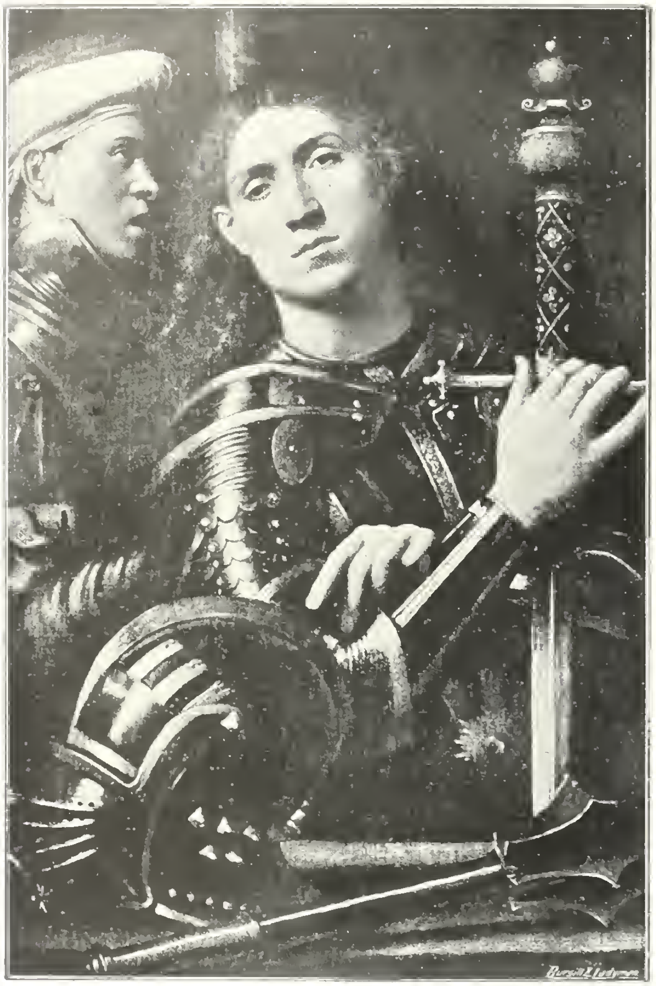
"For it is his genius," says the author here, "that dominates and overmasters the whole. Ansuino, Bono, Zoppo, are thrown into the shade by this young eagle that had sprung out of their nest. Pizzolo might, had he lived, have reached a certain success, and Vasari tells us that his work was no less esteemed than that of Andrea; but that, being even fonder of arms than of painting, and enemies many around him, one night he was set upon and treacherously slain.

"And these qualities of Andrea's genius, which appear fully formed even in his early work . . . are essentially strong, earnest, virile. In his splendid science he disdains mere prettiness: he seems to us sometimes cold (like those antique marbles he so loved), sometimes even hard and stern: yet those who have ever felt his fascination will not willingly, I believe, turn from him to any other master of any time."

LEGEND OF S. LUCY BY ALTICHIERO AND D'AVANZO (CHAPEL OF S. GIORGIO, PADUA)

From Andrea Mantegna, the painter of the frescoes of the Eremitani Chapel at Padua, Mr. Brinton turns to the art of Verona — "Verona the Worthy (*Verona la degna*), as she was called, lying against the mountains, with her bridges and towers and quaint old churches, within a land that is full of fruit and flowers, whose clear climate gave its natives and its art a natural serenity and gaiety."

Pisanello, that most fascinating craftsman of the early Renaissance, had already been done justice to in his first edition by this writer, who had also taken his biography for Bryan's *Dictionary of Artists*; but in this later edition the lesser-known Veronese artists, such as Stefano da Zevio (Pisanello's probable pupil), Giovanni Badile, Girolamo and Francesco Benaglio — the latter of whom the writer compares, in the freshness of his sentiment, to the Umbrians, Fiorenzo di Lorenzo and Buonfigli — as well as Falconetto, the two brothers Giolfino, and Paolo Farinato, whose work we see in SS. Nazzaro e Celso at Verona, all claim some place beside such accepted Veronese masters as Liberale, Francesco Morone, Caroto, Cavazzuola, or that most fascinating of the Veronese, Girolamo dai Libri, who is well represented in our National Gallery. Even Antonio Badile, the uncle and forerunner of the great Paolo Veronese, and an artist who is scarcely yet appreciated as he deserves, finds some place here, though not a large one. It is in such a work as this, which explores the less-known fields of Italian art, that there is still room for individual research and useful results; and in this book, which falls into its place as the fourth volume of the series, and which, we are glad to note, is more richly illustrated than the earlier edition (two of the plates we here reproduce for our readers), there are to be found some facts of value and some pages of interesting criticism.



A KNIGHT WITH HIS SQUIRE ASCRIBED TO FRANCESCO TURBIDI (UFFIZI)

Armorial China

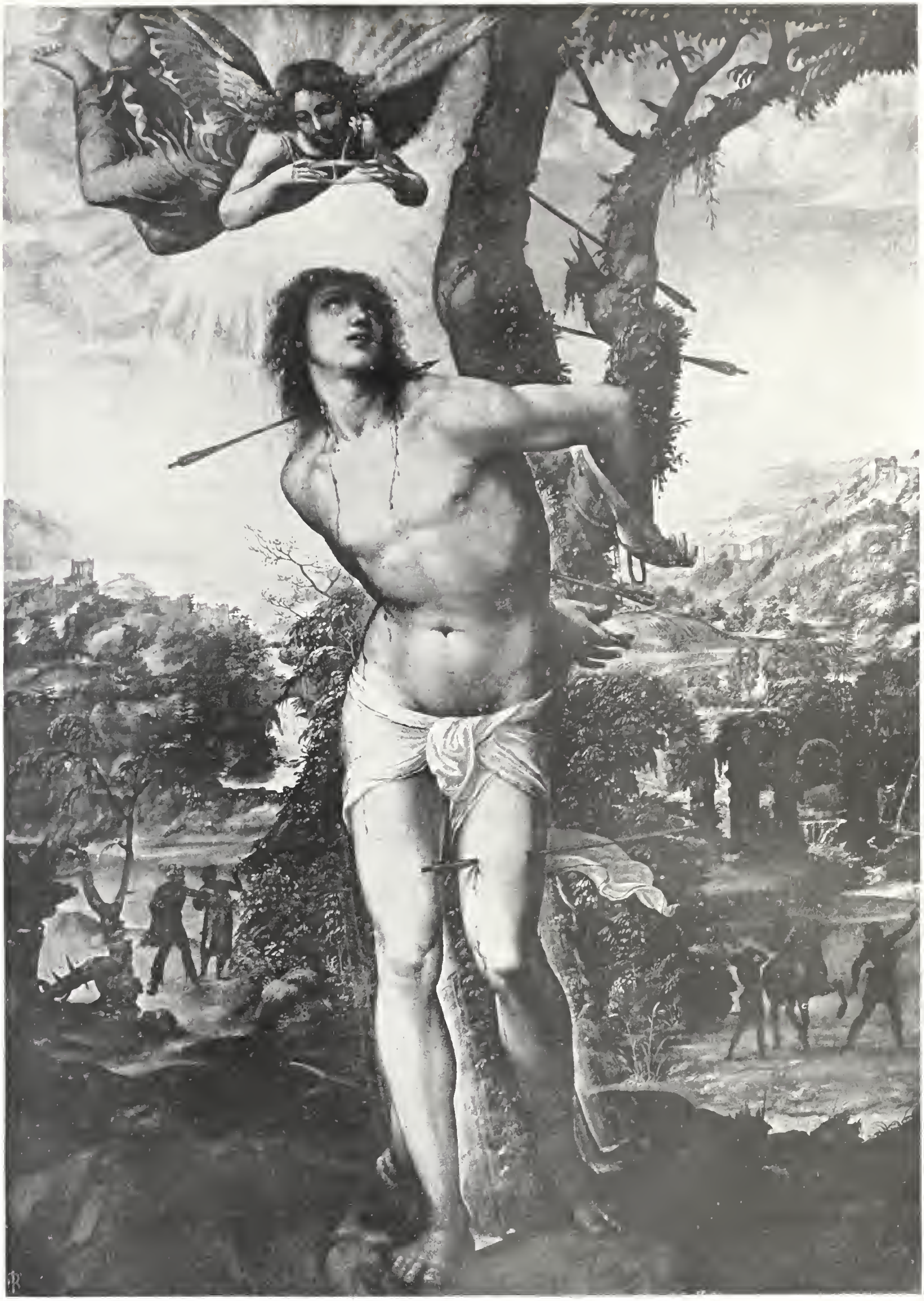
Mr. Frederick Arthur Crish, of 270, Walworth Road, S.E., has issued a beautiful *Catalogue of Chinese Porcelain with Coats of Arms.* The Catalogue has been privately printed at the Grove Park Press; type, the paper, and binding are excellent, the colour printing being also of a very high order, and the full descriptions of the Heraldic designs should prove most useful to those desiring to decipher the numerous Coats of Arms.

Sodoma and Beccafumi

In my researches into *The Life and Works of Giovanni Antonio Bazzi (il Sodoma)*, published last year (London: John Murray), I had occasion (on p. 173) to draw attention to the fact that according to Romagnoli (MSS.), the artist, with his accustomed waywardness, did not complete the celebrated S. Sebastian banner (now in the Uffizi Gallery, Florence, No. 1,279) to the satisfaction of the Compagnia who commissioned it, but that Domenico Beccafumi was further employed to finish the work. I suggested then that Beccafumi's additions *were probably to be found* in the painting of the Madonna and Child on the back of the banner, and of the clouds whereon they are seated. Further examination by chance, however, revealed to me further traces of the hand of the "commentator" on the *face* of this splendid work. To anyone familiar with Beccafumi's style, the curious shapes of his heads, and certain types of attitude by no means unpleasing but most characteristic, and the groups of small figures on either side of the principal subject — particularly that on the right — betray at once his peculiar methods. A glance at the accompanying illustration, if compared with other work by Beccafumi, will show this at once and must prove of considerable interest, since the whole composition has so world-wide a celebrity.— Robert H. Hobart Cust.

Rare Ming Figure

About the middle of November Messrs. S. Gorer & Son will open, at their Bond Street Galleries, an exhibition of choice specimens of Ming porcelain, of which the figure reproduced in this number as a colour plate will be the most important feature. Whilst practically unique in size—the figure stands 20 inches in height, and is thus considerably bigger than Mr. Salting's famous specimens — this representation of the God of Learning is of rare perfection as regards modelling and workmanship. Especially remarkable is the extraordinary realism in the delineation of the features, which have a very unusual vivacity of expression, and are modelled with great delicacy. The transparent and almost lustrous quality of the mottled light apple-green of the robe is impossible to render either in the drawing or the reproduction. On this green ground is a design of conventional clouds in yellow, aubergine, and white, which colours are repeated in the border of the



S. SEBASTIAN BY SODOMA (UFFIZI GALLERY)

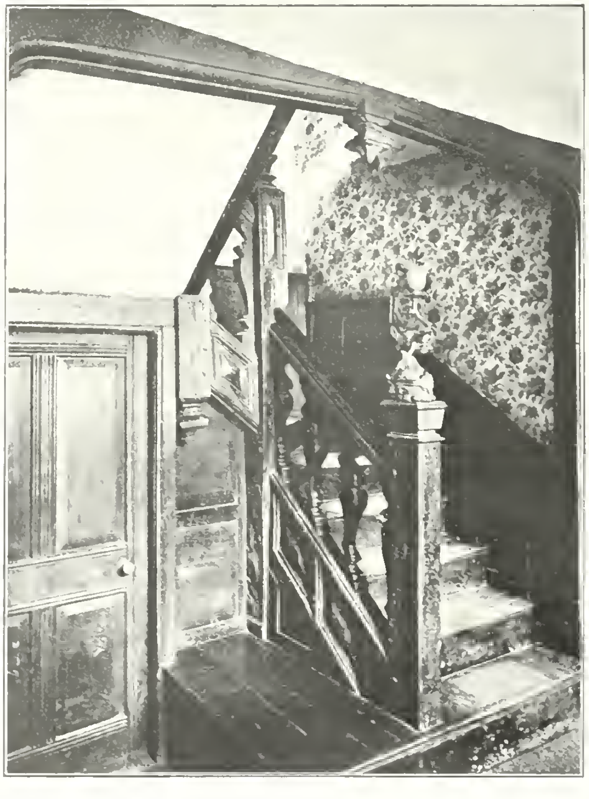
garment with the addition of a darker green. The embroidery of the panel in the centre of the robe represents a flying ho-ho bird in rouge-de-fer on white. The figure had been buried for many years, and when found was covered, for protection, with a curious glutinous substance which gave it an appearance of decay and completely hid the splendour of the colour glazes. Indeed, it is extremely unlikely that without this disguise it could have been taken out of the country of its origin. All efforts to remove the covering substance proved fruitless, until a Chinese expert applied a special preparation which made the film peel off like gelatine.

The Land in the Mountains By W. A. Baillie-Grohman (Simpkin, Marshall & Co.)

Mr. Baillie-Grohman, who in his new book, *The Land in the Mountains*, sets before us the romantic history and the old-world charm of that most delightful of all Alpine countries, Tyrol, is himself the lucky owner of one of the most picturesquely situated old castles in the Inn valley. He lives amid surroundings which are bound to awaken a deeper interest in the land and its people than is felt by the literary tourist who "does" the country in a month or two, and then hastens home to commit his superficial observations to print. It is the obvious that generally fills the pages of such books, whilst the obvious is just what Mr. Grohman has tried to avoid. In no sense of the word can his book be classed as a guide-book. There are whole districts of Tyrol which are barely mentioned in *The Land in the Mountains*; and the reader is not hustled systematically from place to place in search of sights and relics and panoramas. But when he has worked his way through this fascinating account of this far too little frequented Austrian province, he will have learnt all that is to be learnt of its tangled and eventful history; he will be seized with a longing personally to explore the wonders that nature has heaped into this comparatively small area; and he will have learnt to love the simple, manly, kind hearted race of peasant-folk, who, in the purity of their mountain air, have retained through the centuries the spirit of patriotism, of loyalty, of religious faith, and of hospitality, for which they have ever been noted. The connoisseur will be particularly attracted by the chapter on "Life and Art in Ancient Castles."

Catharine of Aragon's House, Shrewsbury

Facing a quiet side street at the top of the Kop stands the gabled two-storied house, its steep roof bearing the lovely clustered chimneys that are a distinctive mark of Tudor architecture. The house now belongs to Messrs. Peele, solicitors, who have preserved it in much of its original state. The square hall is panelled in beautifully carved oak, and the oak mantelpiece bears a design in which the Tudor rose is coupled with the pomegranate of Spain. The hall is lighted by a fine old window, in which the rich blue and yellow tints repeat the legend of rose and pomegranate. In the living room, panelled throughout, Mr. Peele discovered one day a sliding panel over the fireplace, which disclosed a small fresco, unfortunately so obliterated that the subject was unrecognisable. A staircase with carved balusters leads to the upper storey, and Catharine of Aragon's bedchamber and dressing closet, with a fine view from the casements over the Severn and the hills in the distance. Below lies the terraced garden, which the queen is said to have rarely left during the weary months of her stay in Shrewsbury, while Henry was endeavouring vainly to obtain the annulment of their union, which was to legalize his marriage with Anne Boleyn.—B. Kendell.



STAIRCASE IN CATHARINE OF ARAGON'S HOUSE, SHREWSBURY

Young Herdsmen with Cows By A. Cuyp

Amongst the several fine examples of the work of the great masters of animated landscape contained in the famous Kann Collection few betray a higher level of excellence than the charming scene, *Young Herdsmen with Cows*, by A. Cuyp, which forms the frontispiece to the present number. Aelbert Cuyp, landscape and animal painter, as well as an excellent portraitist, is equally esteemed in all his genres. His work was appreciated in England when in Holland it was almost neglected, and as a consequence nearly all his best works found their way here. Continental dealers and collectors visiting London sale-rooms at last commenced to acquire examples, and gradually many have again crossed the water, a number going to Paris.

OAK MANTELPIECE IN CATHARINE OF ARAGON'S HOUSE, SHREWSBURY

The Last Hour of a Contested Election for M.P. By Havell, after Pollard

We reproduce as a plate in the present number another of the interesting series of prints by well-known sporting artists, which have appeared in our pages from time to time. Unlike the majority of those preceding it, it is more political than sporting, depicting a scene in the days when a member contesting a Parliamentary seat had to rely on the now almost neglected horse and coach to convey himself and his adherents to the poll.

Messrs. Hodgson and Co.'s Centenary

On the 27th September, Messrs. Hodgson and Company, whose auction rooms in Chancery Lane have been a favourite resort of many generations of book lovers, celebrated their Centenary by a dinner, at which many well-known literary persons were present. The chair was taken by Mr. H. H. Hodgson, J.P., Master of the Stationers' Company, who retired from the firm in 1900, after an occupancy of the rostrum extending over thirty years, and some very interesting speeches were made in connection with the toasts of the Firm, the Trade, and Literature. In proposing that of the Firm, Mr. Charles Burney, Master of the Supreme Court, made some amusing allusions to the fluctuating fortunes of large numbers of books, while in their response, Messrs. J. E. and S. Hodgson, the present directors of the firm, mentioned some of the difficulties that they had to encounter, and promised that they would always pursue an open and straightforward policy in dealing with all customers, as had been the tradition of their firm in the past. The toast of the Trade was advocated by the Chairman, and responded to by Mr. Edward Bell, M.A., President of the Publishers' Association, and Mr. H. C. Sotheran, one of the leading dealers in rare books, while Mr. G. Thorn Drury replied to Mr. G. A. Aitken in that of Literature.

Rare Specimen of a Fan

The rare specimen of a fan here reproduced is in the possession of Lt.-Colonel Wilfrid H. Cummings, to whom we are indebted for the following description:—

The sticks and blades (in one) are of tortoiseshell; the mount is made of very fine lawn manufactured from the thread of aloe leaves, on which the design is embroidered, the background being entirely "drawn" work. The panel on the right indicates that it was made in the Philippine Islands or some other tropical colony; the Royal Arms of Spain seem to suggest that it was a gift to a Spanish Queen. It is to be noted that the centre shield in the Royal Arms is composed of three castles instead of three fleur-de-lys, which apparently fixes the date as being a period prior to the quartering of the French insignia on the Spanish Royal Arms. The photograph is by Mr. F. Simpson, of Chester.

RARE FAN WITH SPANISH ROYAL ARMS, IN THE POSSESSION OF LT.-COL. W. H. CUMMINGS

United Arts Club Picture Defence Fund.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Will you kindly grant us space in your columns to appeal to the public, and especially to all lovers of art, for help in supporting the action against Messrs. Robinson & Fisher, the auctioneers of King Street, St. James's, for distraining the pictures exhibited at the United Arts Club.

Whilst this Club was holding an Exhibition of its Members' work on premises, the rent of which it had paid in advance to the landlord, Willis' Restaurant, Ltd., the latter Company failed, leaving about £2,000 due to the superior landlords, Messrs. Robinson and Fisher, and that firm distrained and seized all the 195 artists' pictures exhibited in the Club. An injunction was applied for in Chancery, but Mr. Justice Nevile reluctantly declined to grant the injunction, stating, "That it should be possible in a country which boasts of making a law which purports to protect the property of the law-abiding citizen, to raise such a question seems to me an extraordinary state of things," but "monstrous though I hold it to be, I have to deal with the law as I find it."

The Club has appealed against this decision, and if need be in the interests of the artists primarily, and the public generally, it is intended to take the matter up to the House of Lords, if possible. But to do this the Club, which is a new institution, requires financial support, and we therefore confidently ask all friends of Art and Justice to help by kindly forwarding their subscriptions for this purpose to the Club's Bankers, Messrs. Brown, Shipley & Co., 123, Pall Mall, S.W., for the credit of the United Arts Club Picture Defence Fund.

Yours faithfully,

(Signed) Carlisle, Kilmorey, J. T. Herbert Baily, T. Austen Brown (A.R.S.A.), A. S. Cope (A.R.A.), Walter J. James, John Lavery (Vice-Prest. I.A.), Edward Poynter (Prest. R.A.), Geo. Wyatt Truscott.

P.S.—Unless otherwise desired the names of subscribers, together with amounts, will be acknowledged in the leading newspapers, a copy of one of which will be sent to each subscriber.

Books Received

Velasquez, by S. L. Bensusan, 1s. 6d.; *Reynolds*, by S. L. Bensusan, 1s. 6d.; *Nursery Song*, arranged by Joseph Moorat and pictured by Paul Woodroffe. (T. C. & E. C. Jack.)

Adventures on the High Mountains, by Richard Stead, B.A., F.R.Hist.S., 5s.; *Heroes of Missionary Enterprise*, by Claude Field, M.A., 5s.; *The Romance of the World's Fisheries*, by Sidney Wright, 5s. (Seeley & Co.)

Miniatures, Ancient and Modern, by Cyril Davenport, 2s. 6d. net; *An Artist's Reminiscences*, by Walter Crane, 18s. net; *Trees in Nature, Myth and Art*, by J. Ernest Phythian, 6s. (Methuen & Co.)

The Silver Treasure-Trove of Hildesheim, by T. Blume Goldsmith, Hildesheim.

The Cathedrals and Churches of Northern Italy, by T. Francis Bumpus, 16s. net. (T. Werner Laurie.)

The Madonna di Vico, by L. Melano Rossi, 21s. net. (Macmillan and Co.)

Mantua, by Selwyn Brinton, 4 marks. (E. A. Seeman, Leipzig.)

Jas. Pollard, Delt.

R. Havell Fec.

THE LAST HOUR OF A CONTESTED ELECTION FOR M.P.

ANSWERS TO CORRESPONDENTS

N.B.—All enquiries must be accompanied by coupon, which will be found in the advertisement pages of each number.

Books.—**Breeches Bible, 1611.** 10,038 (Doncaster).—Your Bible would not realise more than £1 at a London auction sale.

"Adventures of Ulysses," by Charles Lamb, 1808.—10,035 (Windsor).—Your book, if a first edition, bound in old calf, is worth a considerable amount. We cannot tell from your description, however, as both the first and second editions of this work are dated 1808.

"Illustrated London News."—10,217 (Ostersund).—Your volumes are worth about two shillings each.

Coins and Medals. **Charles II. Crown, 1682.**—9,872 (Sittingbourne).—Unless your coin is in mint state, it has only face value. Patch boxes vary in value. Could you not send yours for our expert's inspection?

Engravings and Etchings.—**Removing damp stains from vellum.**—10,306 (Southampton).—If the damp spots have not taken firm hold of the material, the part affected may first of all be touched with a slight wash of spirits of wine, and, when dry, with a weak solution of oxalic acid. You describe your etchings as being on vellum, but in all probability they are on "vellum paper," which is quite a different substance. In any case, however, you might try the remedy suggested, taking care to operate first of all on some fox mark in the margin. Benzine applied with a sponge will remove almost all marks from vellum, but should not be used in the case of vellum paper.

"The Four Penitents," after Rubens, by V. Green, etc.—9,898 (Tottenham).—The two engravings you describe are of very small value.

"The Times," by W. Hogarth.—9,875 (Sherborne).—Your prints are of very small value.

"Swarming in the Bees" and "Returning from the Fair," after H. Dayes, by Hellyer.—9,869 (Temple, E.C.).—This is a well-known pair of colour prints, for which there is considerable demand. If yours are good impressions, you should obtain about £20 for them.

"The Ten Virgins," by V. Green.—9,967 (Hereford).—Your print is of very little value.

Furniture.—**Corner Cupboard.**—9,848 (Rochford).—The painting on your corner cupboard appears to be nearly obliterated, and in its present state the cupboard would not fetch a very big price. Send it to a good restorer.

Miniatures.—**Painting on Copper.**—9,956.—Your miniature painting on copper is interesting, but there is no demand for this class of thing at the present time.

"The Countess of Fife," by R. Cosway, R.A., 1797.—9,960 (Worthing).—If your miniature is a genuine Cosway, it is worth a large sum; but there are hundreds of worthless copies about signed as yours. Cosway's miniature of Madame du Barry realised £1,050 at Christie's in 1892, but few important examples have appeared in the sale-room for some time.

"Oliver Cromwell," by Sir Peter Lely.—9,962 (Hampstead).—Your miniature has some historic interest. If you will send it as you suggest, we shall be glad to obtain our expert's opinion as to its value.

Objets d'Art.—**Empire Timepiece.**—9,825 ("T. L.," Westminster).—The type of clock you describe is almost unsaleable at the present time. Although the original cost must have been very great, it would probably not fetch more than £10 if offered at auction to-day.

Glass Vases.—9,990 (Birmingham).—Your vases are probably English glass, but they are not old enough to be valuable from a collector's point of view.

Pictures.—**J. D. De Heem.**—9,971 (Walmer).—A signed painting by this artist of a bowl of flowers, and fruit on a table, with birds and butterflies, 44 in. by 35 in., realised £357 at Christie's last season. Your picture, therefore, may be of very considerable value, and we should advise you to submit it for our expert's inspection.

Portrait, signed "T. Lawrence."—9,939 (Money Tracey).—The signature "T. Lawrence" on your picture doubtless refers to Sir Thomas Lawrence; but in this case it would not have been painted early in the eighteenth century, as Sir Thomas Lawrence was not born until 1769. Genuine portraits by this artist have realised remarkable prices during the past season. At Messrs. Robinson & Fisher's, £8,400 was paid for his famous work, *Childhood's Innocence*—a portrait of the Countess of Jersey as a child—whilst at Christie's a portrait of Mrs. Bradburne sold for £2,572 10s., and that of a young lady made £1,890. If your picture were sent to our offices for inspection, we could give you an opinion.

"Beggar Boys," by Murillo.—9,934 (Harrogate).—If your picture is an original work of Murillo, its value is, of course, very great; but so many ordinary paintings of the Spanish school are nowadays attributed to the great master, that we could not attempt to advise you without seeing it.

George Morland.—9,915 (Weaste).—If your picture is a genuine Morland, the sum you mention seems a very low price to get for it, and it would pay you, we think, to forward the work for an expert opinion.

Rembrandt.—9,824 (Catford).—From the photograph you enclose your picture does not appear to us to be of much account. The name at the foot of frame would, no doubt, enable you to sell it for a few pounds if a private purchaser were found locally, but in a London auction-room we are afraid the picture would realise a very small sum, as the subject is very unattractive.

"Head of St. John the Baptist in a Charger."—9,957 (Sheffield).—The subject of your picture would render it very unsaleable, unless it is absolutely of the highest quality. Without inspection, of course, we cannot give a definite opinion.

"Cupids," by Cipriani.—9,976 (Brighton).—No example of this artist appears to have been sold at auction recently. He did not execute many large paintings, though he left an infinite number of drawings. Your pictures are certainly interesting, and, if in good condition, they should realise a good price. Could you not send them for our expert's inspection?

Identification, etc., of Pictures.—9,882 (Padiham).—The photographs of your paintings are too indistinct to enable us to judge what they are.

Picture by T. Luke, 1817.—9,814 (Preston).—The painter of your picture is not an artist of any reputation, and he does not appear to have contributed to any exhibitions of pictures in London. Perhaps it is the work of a Scottish amateur of the period, but in any case we do not suppose it is of any special value.

"Duke of Wellington's Charger," by S. Spode, Copenhagen.—9,963 (Birkenhead).—The value of your painting of the *Duke of Wellington's Charger* depends upon its artistic merits. We do not know the artist. Could you send the work for our expert to see?

Landscape.—9,930 (Whitefield).—To judge from the photograph you have sent us, we should say that your landscape is not a picture of any consequence.

Picture on Panel.—9,985 (Darlington).—Your picture is certainly very interesting; but it is impossible to identify the painter from a photograph. Could you send it for our expert's inspection? We are afraid you will find it very difficult to discover who the portrait represents, as the type of face is very common.

Painting of a Woman.—9,916 (Plymouth).—It would certainly be more satisfactory to have your picture examined by an expert. An opinion from a photograph could only be tentative, and might prove unreliable.

Portrait of a Man.—9,871 (Hunstanton).—From the photograph you send us, your portrait appears to be a very fine picture, and we should certainly advise you to send it for our expert's inspection. The subject bears some resemblance to Charles, the Young Pretender, and if it should prove to be a likeness of him, the value of the work would be greatly enhanced.

"The Print Collector," by J. L. E. Meissonier.—9,812 (Hull).—This is a well-known picture in the Wallace Collection, of which yours is probably a copy.

Water Colour Subject by Edward Corbould, 1858.—9,004 (Brough).—It is impossible to form any idea of what a picture will realise at auction without seeing it. Edward Henry Corbould, R.I., exhibited 241 works at the New Water-Colour Society, and 17 at the Royal Academy from 1835, and he also contributed to various other exhibitions during that time.

Pottery and Porcelain. — **French Vases.** 10,154 (Chantry).—It is difficult to give an opinion about your vases, as the photographs you have sent us are so indistinct. The incised mark affords no clue to the maker, though, judging from the form, we should say they were of Paris make early last century. They are worth probably from £8 to £10.

Minton Cup and Saucer.—9,952 (Ticehurst).—Your cup and saucer, stamped Minton, are not worth more than 5s. or 6s. A good many collectors now give place in their cabinets to the more ornamental pieces of Minton; but it will be a long time yet before this make becomes really valuable.

Dessert Dishes, marked "Amherst, Japan."—9,123 (Kingston-on-Thames).—Your two dessert dishes, marked "Amherst, Japan," are not Spode, but Minton. They are worth a few shillings each.

Willow-Pattern Plates, etc.—9,928 (Caversham).—Your willow-pattern plates, marked "J. T., Longton," may have been made by John Turner, of Longton. The other mark you give is doubtless that of a Staffordshire maker of last century, though we are unable to trace it in our books of reference. The pieces are worth a few shillings each.

Tea Services.—9,832 (Edinburgh).—The absence of any marks upon either of your tea services makes it impossible for us to form any opinion as to values from your description. If you will forward a specimen saucer of each set, we can advise you.

"Flaxman" Jugs.—9,902 (Brackley).—Hot-water jugs do not fetch big prices. Your specimen would not have been made by Flaxman, and the probability is that it is one of a certain pattern manufactured by one of the late Staffordshire firms, to which the name "Flaxman" was given. If so, it is worth only a few shillings.

Crown Derby Jugs.—9,866 (Hawick, N.B.).—Being imperfect, your jugs would not be of great value.

Silver. — **Paul Lamerie.** — 9,827 (Ballywilliam).—Objects by this maker usually fetch good prices. Some chased table candlesticks, dated 1737, were sold at £3 17s. per oz. at Christie's last season. As stated in our letter, however, we cannot put a definite value on your candlesticks, etc., without seeing them.

Cup by John Gangland, of Newcastle.—9,938 (Hull).—Unmarked silver is usually regarded with suspicion by collectors, and it is difficult to sell, whilst its value, as a rule, is greatly depreciated, as compared with proper hall-marked pieces of the same period. In view of the fact that the maker's initials on the cup you have been offered are T. L., the statement that it was made by John Gangland before 1778 should, in our opinion, be accepted with reserve. If, however, the dealer is willing to give you a written guarantee, you are, of course, safeguarded.

Plain Mugs, 1734.—9,886 (Harrow).—Without seeing your mugs, we should judge their value to be roughly about 20s. an ounce.

HERALDIC CORRESPONDENCE

Conducted by A. Meredyth Burke

1,172 (London).—Sir John Bourne, Knt., Queen Mary's minister, had a grant from the Crown of the manor of Battenhall, Worcester, in 1544, and was knighted 2nd October, 1553, in which year he had been elected M.P. for the city of Worcester. He married Dorothy, daughter of John Hornyold, and died at his seat, Holt Castle, 13th May, 1575, leaving issue: (1) Anthony, his son and heir, who married Elizabeth, daughter and heiress of Edward Horne, of Sarsden, in Oxfordshire; (2) Charles; (3) Elizabeth, wife of George Winter, of Hoddington, Co. Worcester; (4) Margaret, who married William Clark; (5) Parsyda; and (6) Anne. Sir John is said to have left large estates in Worcestershire, which were eventually sold by his eldest son to the family of Lord Chancellor Bromley. Although he had a grant of Arms in 1553, no pedigree of him, or of his descendants, appears in the Herald's *Visitations*, but the *Visitation* of 1663 contains a pedigree of Bourne, of Acton Hall, in the parish of Ombersley, to which is appended this note: "These Arms were granted to Sir John Bourne, of Battenhall, ao I. Mary, from whom it doth not appear this gentleman descends." A grant referred to in the State Papers, however, points to a connection between Sir John Bourne and Ombersley. Philip Bourne, brother of the Secretary, was father of Dr. Gilbert Bourne, Bishop of Bath and Wells, who died 10th September, 1569.

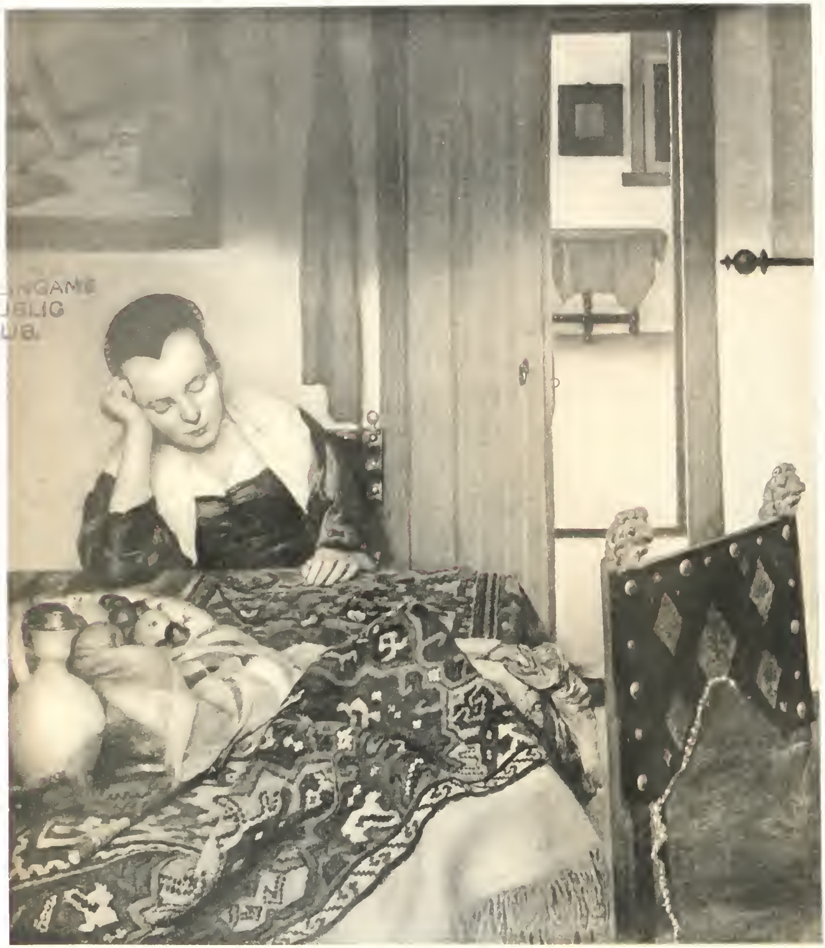
1,179 (Nottingham).—Anne Rutherford, who married Walter Scott, W.S., and was the mother of the author of *Waverley*, was a daughter of John Rutherford, Professor of Chemistry in the University of Edinburgh (who was born in 1695, and died in 1779), by his first wife, Jean, daughter of Sir John Swinton, of Swinton, whom he married 12th April, 1731. John Rutherford was the son of the Rev. John Rutherford, minister of Yarrow, whose father, John Rutherford, is supposed to have been descended from the Hundalee family, but the connection does not appear to have been established.

1,184 (Dublin).—The bookplate is evidently that of William Basil, of Wilton Park, Bucks., who inherited a large fortune from his kinsman, Martin Caulfeild Basil. The latter died in 1735, aged 84, having been treasurer to James II., and was the only son of William Basil (died 1694), Cromwellian Attorney-General of Ireland, by his wife Anne, daughter of Toby Caulfeild, 1st Lord Charlemont. The Attorney-General was younger son of Martin Basil, alderman of Colchester, and brother to Martin Basil, who died 1636. The last-mentioned Martin by his Will, which was proved 28th May, 1636, made the following interesting bequest: "the fourth of Aprill 1635 more I give my King of Spaines Bible to the library at Colchester as my guift there to be kept for ever."

1,193 (London).—Not much is known of Augustine Briggs, father of William Briggs, the eminent physician, beyond the fact that he represented the city of Norwich in four parliaments, and that he is supposed to have been the son of Richard Briggs, head-master of Norwich School in 1598. Dr. William Briggs married Hannah only daughter and heir of Edmund Hobart, grandson of Sir Henry Hobart, Lord Chief Justice of the Common Pleas in the reign of James I., by whom he left three children, Henry, Mary, and Hannah. His son Henry became rector of Holt, Norfolk, and chaplain to George II.

1,198 (London).—The Arms on the piece of plate are apparently intended for those of the family of Russell, of Herefordshire and Little Malvern, Co. Worcester, whose coat was: *Argent a chevron between three crosses crosslet fitchee sable within a bordure engrailed gules bezantee.* Crest: *A demi lion rampant argent holding a cross crosslet fitchee sable.* The Arms impaled with the above might be either those of the families of Jarvis or Benson, but in the absence of any information as to the tinctures the impalement cannot be identified with certainty.

1,205 (London).—Blanche Parry, Chief Gentlewoman of the Privy Chamber and Keeper of the Jewels to Queen Elizabeth, was a daughter of Henry Parry, of Newcourt, Co. Hereford, and died unmarried in 1590, aged 82. She was buried in St. Margaret's Church, Westminster.



YOUNG GIRL ASLEEP
BY JAN VERMEER OF DELFT
FROM THE KANN COLLECTION
By permission of Messrs. Duveen Brothers

THE HERMITAGE COLLECTION AT ST. PETERSBURG

Part III. By Dr. G. C. Williamson

In the last article I gave special attention to the most notable pictures of the Italian school, and it may be well before passing to the works of the Flemish, Dutch, and Spanish schools, in which the Hermitage is so particularly rich, to refer briefly to a few more Italian pictures which merit careful attention. Most visitors make some special effort to see the work called the *Madonna Litta*, attributed to Lionardo da Vinci. A great deal of controversy has ranged round this little picture; it was discovered in 1543, in Venice, in the Contarini Gallery, and in the eighteenth century belonged to the family of the Counts Litta, from which it derived its name. It was bought for the Hermitage in 1865, and at once attributed to Lionardo. Since then other artists have had the credit of this lovely work: it has been attributed to Luini, Ambrogio da Predis, Bernardino De Conti, and Boltraffio, in turn. Eugène Müntz was the first to draw attention to the fact that there is a beautiful study in profile of the Virgin's head in this picture in the Vallardi collection at the Louvre, and that it is on greenish paper of exactly the same character as that used by Lionardo himself for his study of the Virgin of the rocks.

The same critic also discovered in the Windsor library a genuine pen drawing showing the Child at the Mother's breast, and his decision was that the picture so closely approximates in sincerity to the work of the master himself, that there is some possibility that the title given to it is correct. Since the time of Müntz it has been taken out of its frame and more closely examined, and it is now quite certain that it is a contemporary work, while the general opinion amongst art critics is that it was composed and commenced by Da Vinci himself, although in all probability completed by one of his pupils. The specially close examination which I had the opportunity of giving to this picture leads me to accept this opinion without hesitation, for the composition most certainly belongs to Lionardo, and I should attribute very much of the work to the same hand, but there are portions of it that are quite as evidently not from his brush, and those I am disposed to give to Boltraffio. The *Portrait of a Woman*, from the Walpole Gallery, which also bears the name of Lionardo, cannot be accepted as a genuine work. It was clearly executed by one of his pupils, after a design by the master, which still exists in black chalk in the collection at Chantilly.

By Luini, who owed so much during part of his career to the influence of Lionardo, there is a very lovely picture of St. Catherine between two angels. It is very similar to a representation of the same scene belonging to Dr. Ludwig Mond, and to be seen in his collection at Regent's Park; but the two pictures are not copies of one another, as they

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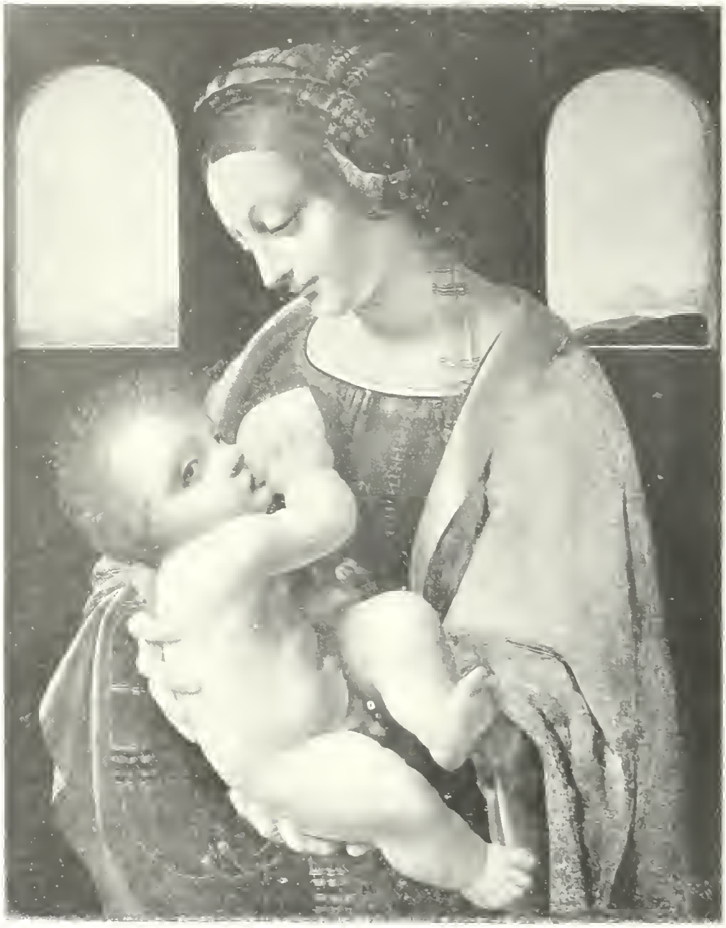
differ in several details, and both are undoubtedly genuine works. The one in Russia originally belonged to the Duc de Medina, and was afterwards at Malmaison in the possession of the Empress Josephine, in whose time it was attributed to Lionardo da Vinci. A study of the head of the Saint painted in oils is in the Ambrosiana in Milan. In the picture the Saint is wreathed with jasmine, holding a book in her hand, and gazing down upon it; on either side of her are the angels, one of whom bears a palm, and the other the wheel. Another important painting given to the same master represents St. Sebastian. It is a most puzzling work, as in so many ways it differs from other pictures by the same artist, and yet upon careful consideration I cannot suggest that the attribution is wrong, partly because several of its characteristics are distinctly those of Luini, and partly because it differs even more strongly from the works of any other master of the Milanese school whose name could be suggested in connection with it.



LA MADONNA LITTA BY LIONARDO DA VINCI (?) (*Photo. Hanfstaeng.*)

It is believed that the artist, under the guise of St. Sebastian (patron of the town of Milan), has in this picture represented Maximilian Sforza, son of Ludovico Moro, Duke of Milan (1512 to 1515), who died in Paris 1530. The picture originally belonged to M. Dubois, a dealer in Turin, who sold it to an Italian prince who died very soon after acquiring the work. When his collection was sold, his work went to Signor Bistoli, of Rome, and on his death it was sold to the Hermitage in 1860 for 60,000 francs. An important article on this picture appeared in *La Gazette des Beaux Arts*, vol. ix., 1861, by M. Charles Blanc.

There is a very striking picture, by Botticelli, at the Hermitage representing the *Adoration of the Magi*, which is probably the work the artist painted when in Rome, as in many respects it resembles his frescoes in the Sistine Chapel, both in colouring and in the attitude and distribution of the figures, while the landscape background is clearly Rome, the trees being such as can be seen at the present day in the outskirts of the City, and the ruined archway "has its prototype in the Roman Campagna." It is a remarkable picture, albeit a little more hard in detail than was usually the case with the work of this master, and it has many affinities to the far finer painting of the same subject in the Uffizi Gallery. Both are distinguished by that wonderful melody of line that even in the early days of Botticelli was so notable a feature of his works. This particular panel at one time bore the name of Mantegna, but all critics are now agreed that it is undoubtedly the work of Sandro Botticelli.

Perhaps one of the most delightful Italian pictures in the gallery is the charming figure of Judith now generally accepted as a fine example of the work of that mysterious painter Giorgione. There is a solemn stateliness and grandeur about this painting, which can hardly fail to impress the student. The picture has been bandied about by critics from name to name: it has been given to Moretto, to Raphael, to Titian, and to half-a dozen other men, and certainly when it is studied by photographic representations alone, the problem of its origin is not an easy one to solve. In its presence, however, all doubts pass away, and I am inclined to think that no more thoroughly genuine work by the master exists in any European Gallery, and that to no picture, save perhaps the Castelfranco Madonna, has so little been done by any other artist—the Hermitage picture revealing Giorgione's original colouring in all its wonderful subtlety and opalescence. The figure is exquisitely feminine, modest, and gentle; the drawing of the drapery has all the curious qualities of roughly broken and crumpled folds, eminently representative of Giorgione, and the glow of colour is of very remarkable beauty.

THE ADORATION OF THE KINGS BY SANDRO BOTTICELLI [*Photo. Hanfstaengl*

By Francia, the metal worker who became a painter, there is a splendid altar piece, dated 1500. It was commissioned by Ludovico de Calcina, Canon of the Church of San Petronio, Bologna, and was erected in that church until the Calcina family chapel in the Church of San Lorenzo Delle Grotte, then rebuilding, had been completed: and when this chapel was finished, the picture took its right place in it. When the Church of San Lorenzo was destroyed, the picture was carried to Rome by Cardinal Ludovisi, a member of the Calcina family, but afterwards went back by heritage to Bologna to the family of the Ercolani, and in 1843 was bought for the Hermitage. On either side of the Virgin are St. Laurence and St. Jerome, the former saint having reference to the name of the church, while the latter was the special patron of Ludovico, who commissioned the picture. At the foot of the throne are two exquisite child angels, playing upon musical instruments. The picture is characterised by the somewhat hard outline and curious absence of atmosphere, notable features in the early works of Francia, but special attention should be drawn to the exquisite gold work on the vestments of St. Laurence, the decoration on the throne of the Virgin, and all the smaller details on the two musical instruments wrought with the delicate manipulation that bespeaks the goldsmith-artist.

The Hermitage Gallery is extraordinarily rich in works attributed to Titian, ten at least genuine, one or two of them being amongst his very finest portraits. The repentant Magdalene is perhaps the best known, a painting executed in 1561, and acquired from the Barbarigo family in 1850. It is

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a signed work of the most glorious quality and rich colouring: and perhaps the two finest portraits are those of Pope Paul III. and Cardinal Antonio Pallavicini, the latter having come from the Crozat collection, and at one time attributed to Vandyck, until closer investigation revealed the unmistakeable qualities of the Venetian master. A portrait which has some special interest for Englishmen is the one of Cardinal Pole, the work of Sebastiano del Piombo. This was the great cardinal who was Apostolic Legate to England, one of the three Presidents of the Council of Trent, and the last Catholic Archbishop of Canterbury, and it was painted during the lifetime of Pope Paul III., who sent Cardinal Pole to England. Like many other works by Piombo, it has been attributed to Raphael, but in its present position in the Hermitage Gallery, hanging as it does between the two Crucifixion pictures signed by the artist, there is every opportunity for a full acceptance of the portrait as the work of Piombo, who was a pupil of Bellini, Giorgione and Michael Angelo, and whose colouring and composition, once recognised, are impossible to mistake for those of any other painter. Many other Italian artists are well represented in this noble Gallery. There is a delightful picture by Fra Bartolommeo, several by Canaletto, and perhaps *The Feast of Cleopatra*, by Tiepolo, the last of the Venetians, may be taken to conclude the Italian series, as no grander example of the composition of this great ceiling painter can be found even in Venice or Spain, where so many of his finest works remain.

JUDITH BY GIORGIONE *[Photo. Hanfstaengl*

When we come to consider the Dutch and Flemish schools, we find ourselves in the presence of some of the greatest riches of the Russian collection. There are no less than thirty-three pictures attributed to Sir Anthony Vandyck, and although many of them cannot be accepted as entirely the work of the master, yet amongst this number there are several of extraordinary interest, and one at least of the highest possible importance. The large canvases by Vandyck and Rubens have suffered by the heat of the Hermitage galleries more than most of the oil portraits, the greatest damage caused by this heat having, of course, happened to the tempera pictures belonging to the Italian school, but several of the Vandycks have been injured almost as much. It is most unfortunate that the extreme cold of the climate, and the necessity for using these great picture galleries as State rooms in which to hold concerts and balls, necessitate so high a temperature being constantly kept up. Other pictures by Vandyck have suffered perhaps in even a more serious way, by restoration, but fortunately the two best pictures in the Gallery are in fairly good order. The portrait of Philip, Lord Wharton, represented as a shepherd, is one of the few Russian pictures fairly familiar to English critics, inasmuch as, by special permission of the Emperor, it was lent to the Royal Academy in 1900, where it created a great sensation, and was pronounced to be perhaps the most attractive portrait in the entire exhibition.

It is not one of Vandyck's boldest or strongest works, but as an exquisite model of graceful conception and sensitive colouring, it is one of the noblest pictures he ever painted. The face of the young man in its fresh youthful beauty is without parallel. Another almost equally attractive picture is emphatically pronounced by the authorities of the Gallery to be a work of Vandyck, and to represent William II. of Orange as a boy. There seems to be, however, very little doubt that this picture was painted by Adriaen Hanneman, the great friend and admirer of Vandyck, and an artist who based his portraits upon the work of the great master. There is a good example of the work of this artist at Hampton Court, a signed and dated picture, representing William III. as a boy, and if the two could only be put side by side, it would probably become a matter of certainty that they were by the same hand, and represented the same person. Vandyck is, however, very well represented, even if we take this portrait away, and in the paintings of *Charles I.* and *Henrietta Maria*, in the portraits of *Sir Thomas Wharton*, *Sir Thomas Chaloner*, *The Earl of Danby*, *Rubens and his Wife*, *Snyders and his Family*, and in various religious subjects, we have plenty of examples of the work of Sir Anthony, from which a good understanding of his special capabilities can be obtained.

His master, Rubens, is perhaps even better represented, especially in religious subjects. *Christ in the House of Simon the Pharisee* is a magnificent composition, while *The Descent from the Cross*, *The Adoration of the Magi*, and *Abraham and Hagar* can hardly be too highly praised for the grandeur of their conception and the magnificence of their colouring. There are also several fine examples of semi-historical pictures, such, for instance, as *The Apotheosis of Henry IV.*, *The Crowning of Marie de Médicis*, *The Victories of Cardinal Ferdinand*, and *The Marriage of Henry IV. with Marie of Médicis*: but as fine examples of the work of Rubens at his best, attention should be directed to some portraits, *Isabella Brant*, the first wife of the artist, *Helene Fourment*, the second wife, *Susannah Fourment*, her sister, with her little girl Catherine, and *Philip IV.*, *King of Spain*. Inasmuch, however, as there are forty works by Rubens to be seen in the long gallery of the Flemish school, there is every opportunity for the careful study of this master of composition and colouring in all his magnificent breadth and gorgeously decorative effect.

Snyders, who came so much under the influence of Vandyck, and who represents the department of still life in the Flemish school, becomes a little overpowering at the Hermitage, a dozen or more of his enormous canvases representing fruit and vegetables, birds, animals, fish, and flowers all hung side by side down the entire length of that enormous room, producing an effect of magnificence, it is true, but certainly of wearisomeness to the eye. There are no finer examples of Snyders anywhere to be found in Europe, and his decorative genius exerts itself very completely, but the whole effect is monotonous and bewildering, and where one or two of the finest pictures if hung by themselves might be highly appreciated, the effect of the entire series is lost, and the student is apt to give the artist a lower place in the hierarchy of art than he deserves, by reason of the overwhelming effect of this gallery full of his pictures.

The earliest artists of the Flemish school, Van Eyck and Rogier Van der Weyden, are well represented in Russia, the exquisite little picture of *The Annunciation* being certainly by Jan Van Eyck, painted about 1436, while the picture of *St. Luke painting the Portraits of Our Lady and the Holy Child*, now claimed for the great Tournay artist, was painted about 1440, it is believed for a member of the De Clugny family. Another work at one time attributed to the same artist must now be given to Hugo Van der Goes.

Of the Dutch pictures, two portraits by Sir Antonio Mor have a peculiar interest to English students, as they represent Sir Thomas and Lady Gresham. Sir Thomas was, of course, the well-known merchant and financial agent who acted for Edward VI., Queen Mary and Elizabeth, and founded the Royal Exchange and Gresham College. He materially assisted the great Lord Burleigh by his advice relating to commercial agents abroad and by borrowing money for the service of the State, and he entertained Queen Elizabeth at his mansion of Osterley, now the residence of the Earl of Jersey. The portraits belonged to the Walpole collection, and are believed to have been painted in 1570, probably at Antwerp, where Sir Thomas Gresham frequently resided, and where

Sir Antonio Mor settled down after he had left Spain somewhat in disgrace with Philip II., in order to sojourn for the rest of his life in the Netherlands. The portrait in Russia is certainly one of the artist's noblest efforts.

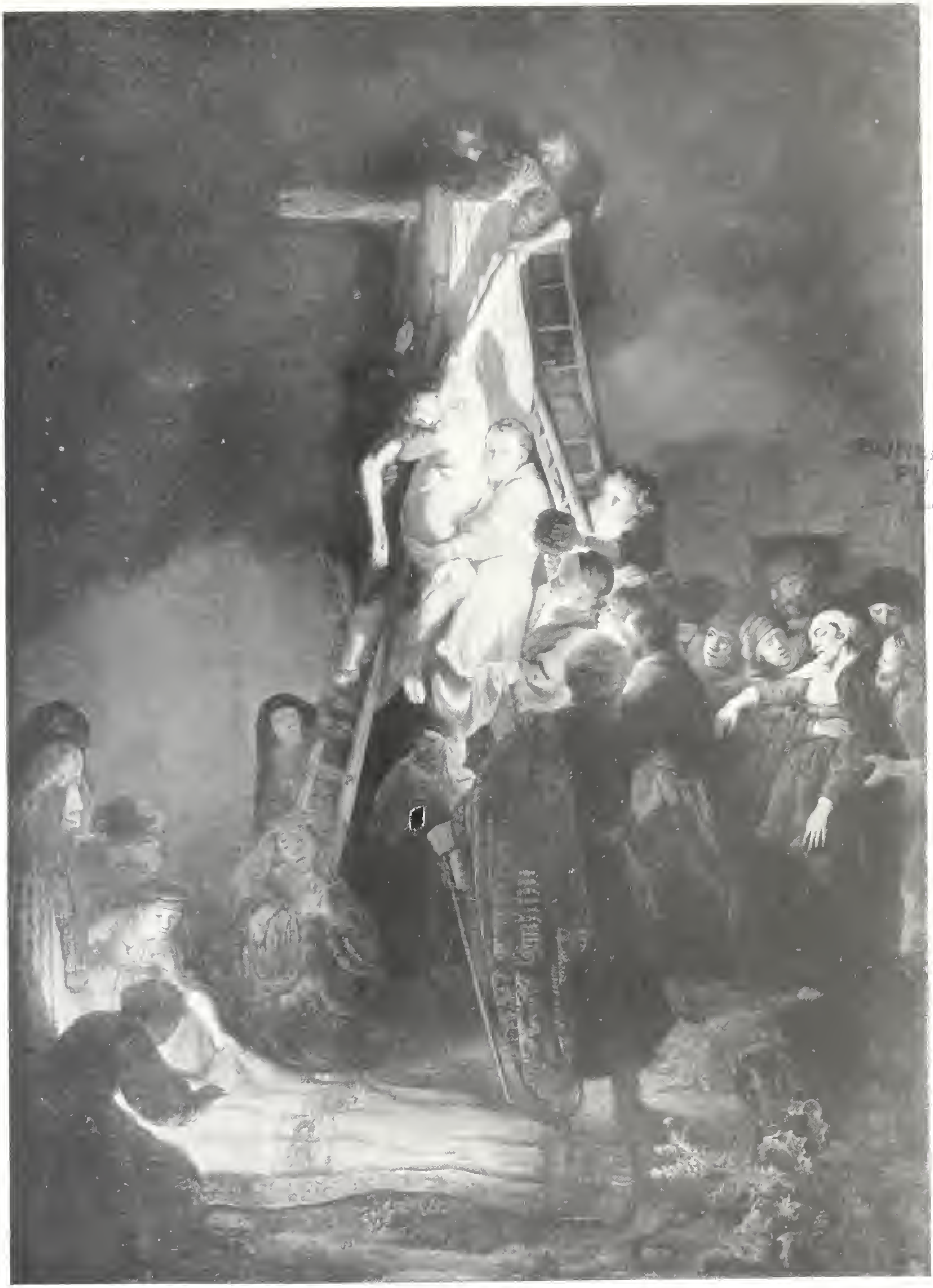
By the great Rembrandt there is a most wonderful series of paintings, over forty in number, affording an opportunity for studying the works of that noble painter unequalled by any other gallery in Europe. Among the religious scenes there are pictures representing *The Descent from the Cross*, *The Holy Family*, *The Incredulity of St. Thomas*, *The Parable of the Master of the Vineyard*, *The Reconciliation of David and Absalom*, *Abraham Receiving the Angels*, *The Sons of Jacob showing Joseph's Coat to their Father*, and *The Disgrace of Haman*, *Hannah and Samuel*, *St. Peter's Denial*, *Joseph Accused by Potiphar's Wife*, and *The Prodigal Son*: whilst amongst the portraits there are superb representations of Rembrandt's father and mother, and very many remarkable ones depicting anonymous persons, as, for example, an old Jew, an old woman, a girl with a broom, an old man, a young man, and a rabbi. Perhaps two of the finest portraits are those which represent Rembrandt's mother and John III., King of Poland: both of them magnificent works, grandly painted.

There are four pictures attributed to Frans Hals, but it is only safe to accept two of them as absolutely genuine works by this artist, inasmuch as the portrait commonly considered to be one of the artist by himself, was probably painted by Frans Hals the younger. It is from the evidence of style to be given to a period between 1650 and 1660, when Hals was between seventy and eighty years old, whereas the man in the portrait is between thirty and forty. The portrait of a young man may, however, be safely accepted: it is a signed work, and was probably executed in about 1635: but the grandest representation of the work of this remarkable painter is a portrait of a sailor or an admiral, which belongs to about the same period, and represents a middle-aged man with long brown hair, in a broad-brimmed hat, white collar, the cuirass of an officer, with a yellow jerkin, and wearing a large silk scarf instead of a girdle. It is painted in the brilliant, sweeping style characteristic of this great artist at his best.

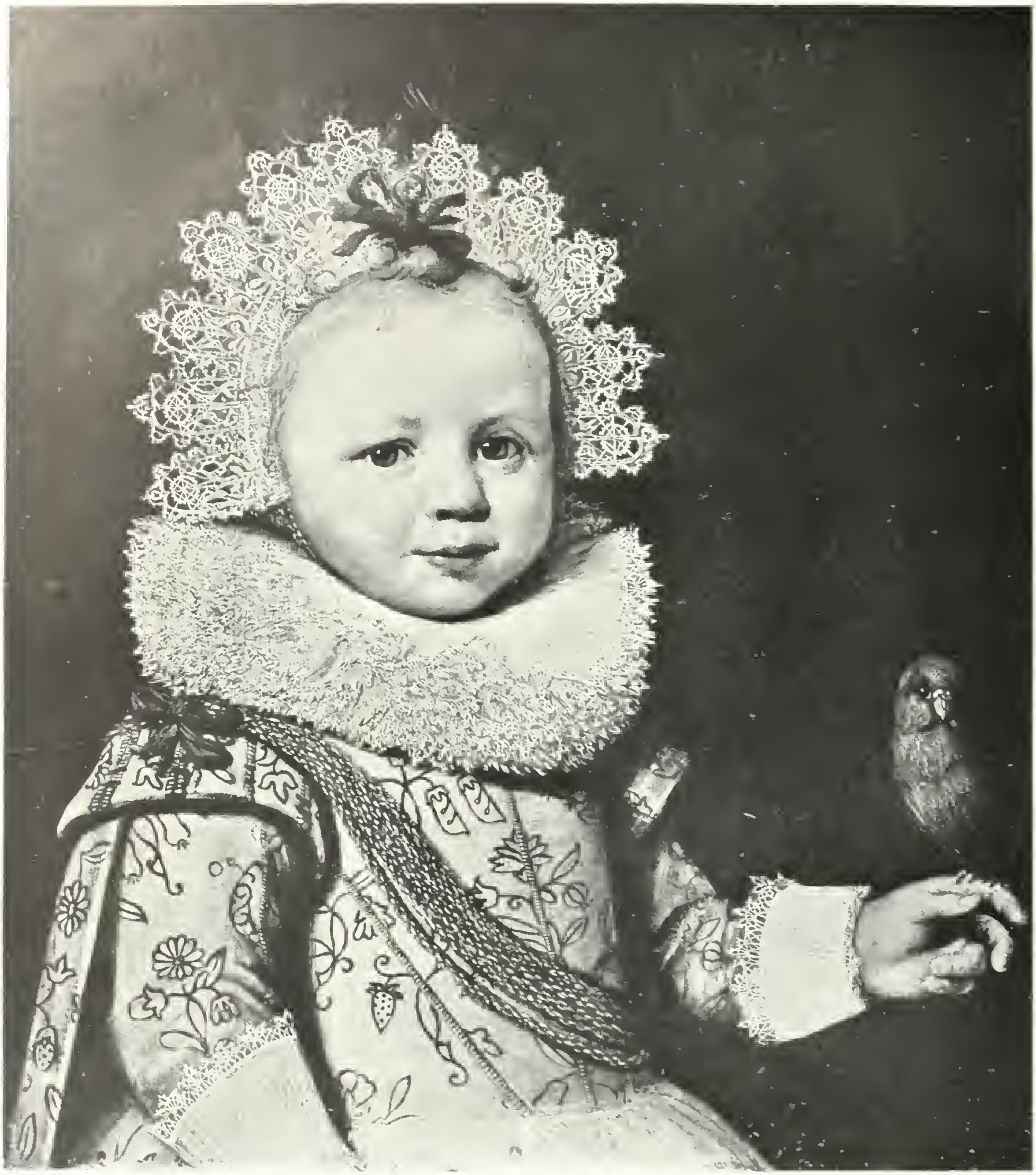
Of that group of Flemish portrait painters generally known as the lesser figure painters of Holland, there are several excellent examples: Dou is splendidly represented by a portrait of a violinist, a replica of the picture at Dresden, with the same signature and date, and equally genuine as that portrait. The violin player is often considered to represent Dou himself; but this is not the case. There are fourteen other works by Dou, several of which are of the very highest excellence: *The Rabbi*, *The Doctor*, *The Old Woman Reading*, *The Woman Selling Herrings*, *The Girl Bathing*, and *The Woman Winding Yarn*, all of them signed works, exquisite in rich colour, and remarkable for the delicate treatment of detail in which this painter delighted. By Pieter de Hooch there are three pictures, two of which are first class examples of this great Dutchman. A picture of a *Lady in her Kitchen* examining a fish is perhaps the finer of the two, and was bought in 1808 from a dealer in Paris named La Fontaine, who had acquired it from the Mont de Piété, where it had been pledged for 1,000 francs. The effect of light, in which De Hooch so rejoiced, is very remarkable in this picture; the scene takes place in the open air, and the light floods the serious colouring of the courtyard with very fine effect. The other important picture is called *The Concert*, and represents a lady in white satin playing the lute, while near by her is a young cavalier singing to her accompaniment. Here again both window and door are open, and a burst of sunlight kindles the somewhat cold colouring with brilliant and vivacious effect.

This picture did not come into the gallery by purchase, but was a gift to the Emperor of Russia by some unknown benefactor, who desired that his much cherished picture should find a resting-place in the great Russian Gallery, and should hang near to the picture of the *Lady in her Kitchen*, which he had for years past so much admired. Nothing whatever is known of the history of this picture, nor can the name of any persons through whose possession it has passed be identified. It resembles examples by the same artist in the Galleries of Sweden and Denmark, but the unknown benefactor is believed to have been an Englishman, and to have acquired this picture direct from some descendants of the artist's, and he is said to have persistently refused to allow it to be seen or exhibited until one fine day he left it wrapped up in paper at the Hermitage Gallery, accompanied by an unsigned request for its acceptance, and from that moment he has never been traced. It is from his handwriting, and from the manner in which he expressed himself in Russian, that he is believed to have been an Englishman: but this is only surmise, and no one had even known of the existence of the picture until it was sprung upon the critics of Europe by its exhibition at the gallery of the Hermitage.

Metsu, the pupil of Dou, is also well represented in the gallery: there are five signed pictures, all of

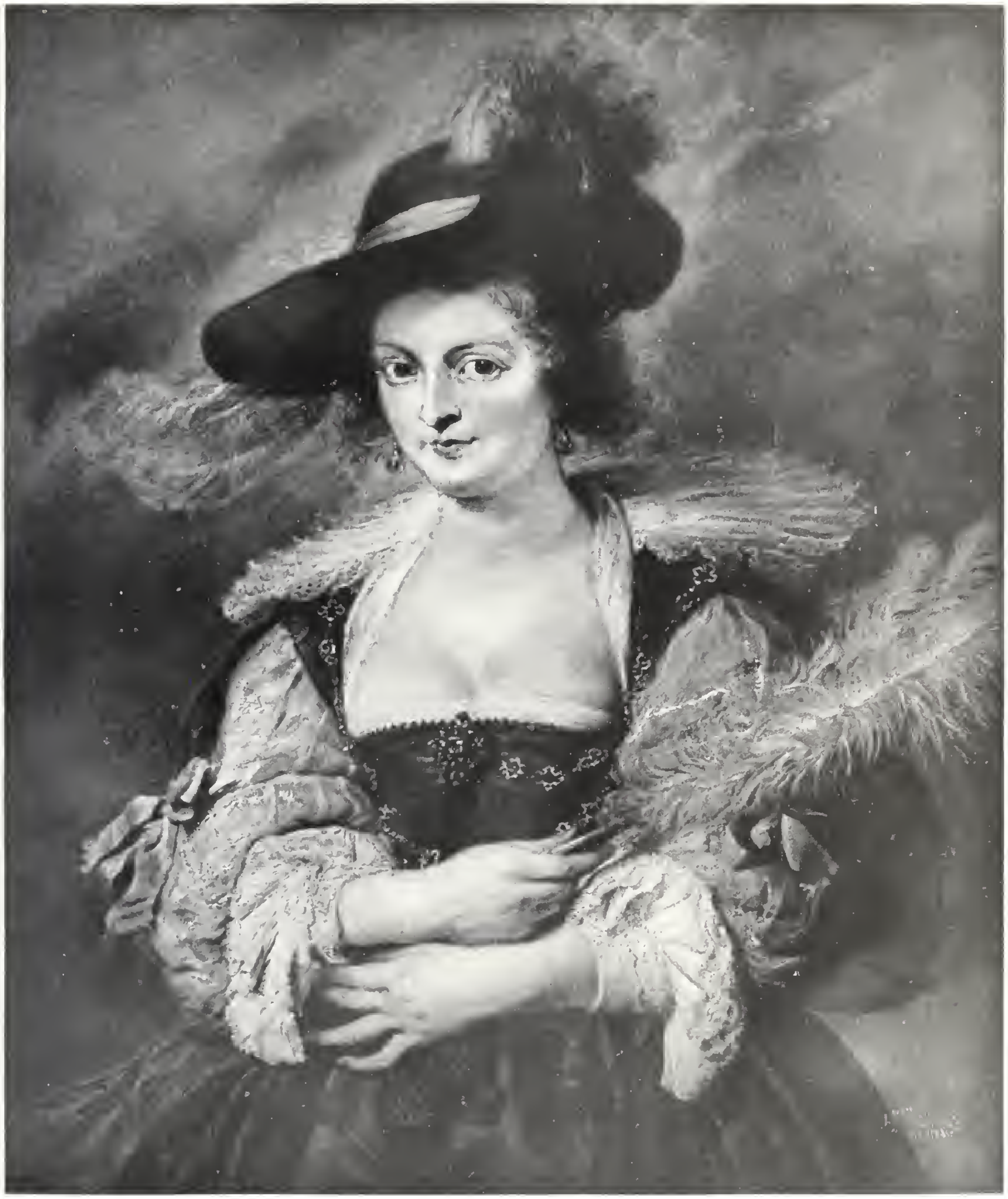


THE DESCENT FROM THE CROSS BY REMBRANDT [*Photo. Hanfstaengl*



CHILD WITH PARROQUET BY MICHIEL JANSZ MIEREVELT *Photo. Hanfstaengl*

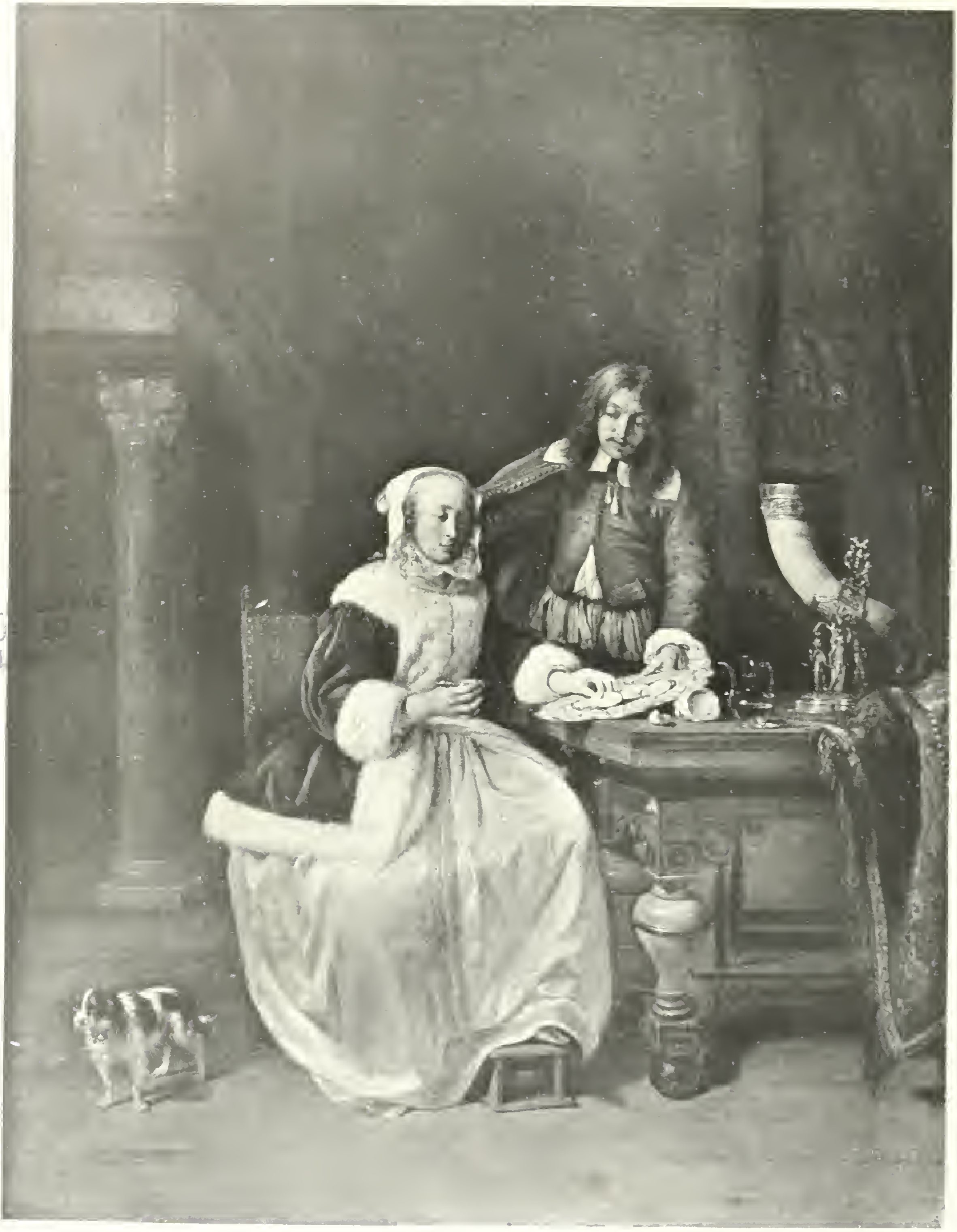
them of the finest quality, representing *The Clever Child*, *The Illness*, *The Concert*, *The Breakfast*, and *The Dressmaker*, all delightful little works, very rich in colouring, and finished with great elaboration and skill. The best picture by Mierevelt is the portrait of a little girl about five years old, wearing a red bonnet bordered with lace, a white dress with lace cuffs, and having upon her several rich chains of gold. She carries on the finger of her left hand a green parroquet, and the portrait is believed to represent one of the Princesses of the House of Orange, probably one of the daughters of Prince Frederick Henry. By Teniers, the younger, there is a very long series of his usual festival Dutch scenes—village fêtes, village dances, scenes outside a village inn, village musicians, smokers, drinkers, players, lovers, and so on. No fewer than forty pictures are attributed to this artist, and the bulk of them are genuine works, painted with all that rich colouring and wonderful sense of atmosphere that mark the somewhat trivial



PORTRAIT OF HELENE FOURMENT BY RUBENS [*Photo. Hanfstaengl*

representations of Dutch life which appealed to him. Terborch is also well represented by four important, and some other less important, works, but the Dutchman who appears to have most captivated the founders of the Hermitage Gallery is the landscapist Wouwerman. There is a room entirely full of his pictures, over fifty in number, the eternal White Horse appearing in almost all of them, and the effect of so many landscapes by one artist is rather to cause the observer to undervalue the wonderful technique, admirable composition and extraordinarily brilliant colouring of the artist, and to become wearied in the contemplation of what are, after all, somewhat monotonous productions.

In this somewhat rapid survey of the Dutch painters, Paul Potter must not be overlooked, his



THE OYSTER BREAKFAST BY GABRIEL METSU [*Photo. Hanfstaengl*

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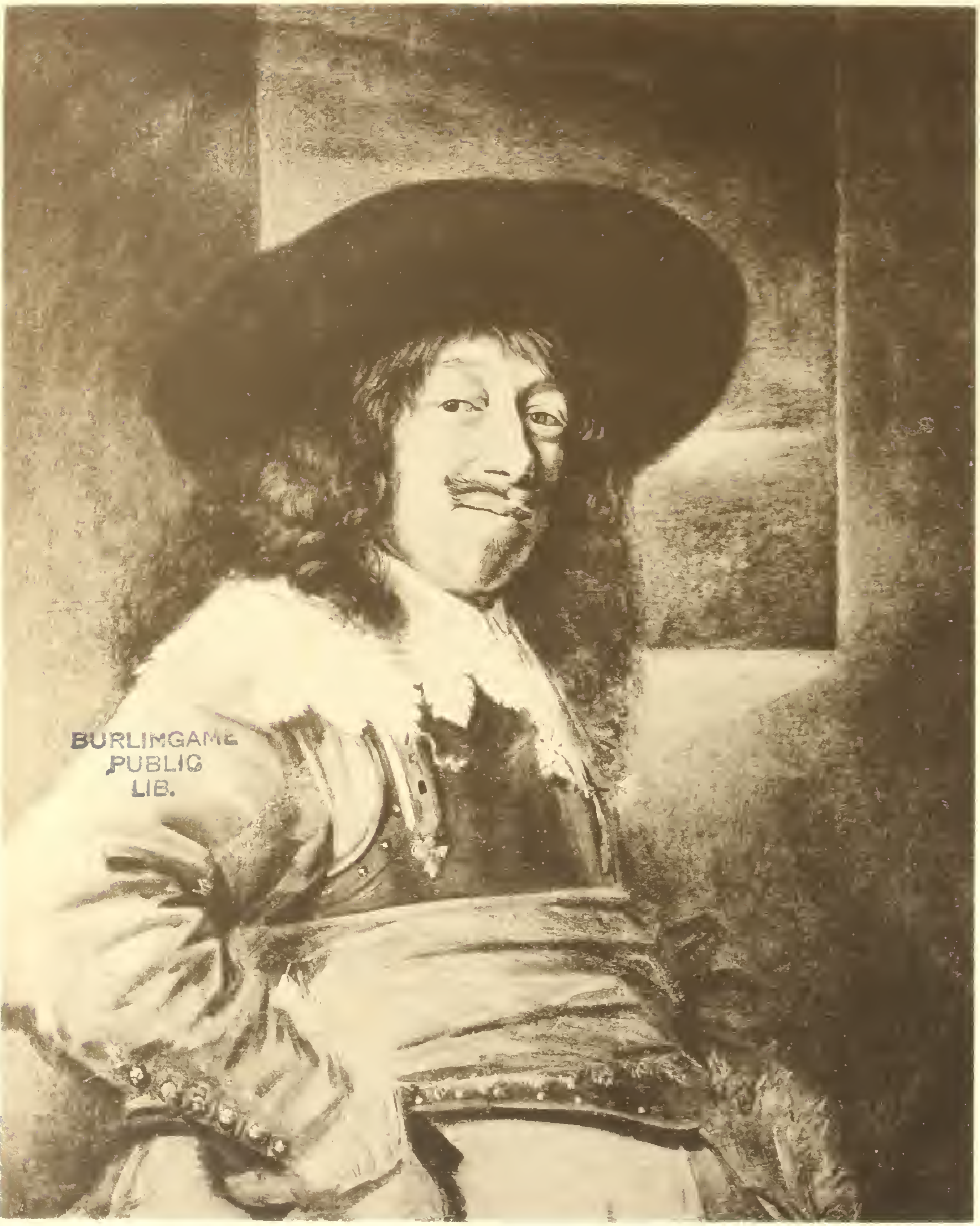


Photo. Hanfstængl.

PORTRAIT OF AN ADMIRAL
By FRANS HALS (Hermitage Collection).

great *Wolf Hound* being a far finer piece of painting than the overpraised *Bull* at The Hague. It is associated with half-a-dozen other works by the same man; and then, finally, attention should be directed to the splendid series of landscapes by Ruisdael, some of them, especially the *Waterfall in Norway*, of incomparable beauty. The roaring, raging water is painted most wonderfully, and comes tearing down the torrent and scattering the spray in all directions upon the foliage close at hand, while the forest, with its dim, dark greens and exquisitely sensitive shades of brown, affords just such a fitting background as the foaming creamy water requires. To those who revel in the superb technique of Ruisdael, and appreciate his masterly representations of nature, the gallery at St. Petersburg offers a very rare treat.

In the French school space will not do more than allow us to refer to some exquisite works by Claude, one of which appears to be a companion picture to the landscape in the Bridgwater House collection. Several charming works by Watteau, especially *The Mandoline Player*, *The Savoyard*, and *The Minuet*, must not be overlooked. Their equals in graceful work can only be found in the pictures at Hertford House presented to this country by Lady Wallace. By his pupils, Lancret and Pater, there are good examples, notably *Spring* and *The Concert*, both so closely allied with the work of Watteau that at one time they were given to that artist. We ought to have referred to the four special great pictures by Claude, which were chief among the treasures at Malmaison, and represent *Morning*, *Mid-day*, *Evening*, and *Night*. Perhaps the great imaginative French artist never produced any works more exquisite in quality than these four paintings done in Rome in 1666, and highly treasured by the Empress Josephine. The earliest French master, Jean Clouet, is represented by a portrait of the Duc d' Alençon, and there are examples of the later men—Poussin, Vernet, Boucher, Greuze, and Chardin.

We have now only a short space left in which to speak of the Spanish pictures. Of the works of Velazquez, that which attracts the greatest attention is the masterly study of Pope Innocent X., made by the artist in view of the life-size portrait painted in 1649, and preserved at the Doria Palace in Rome. This was one of the greatest treasures of the Walpole collection, and is a magnificent work. It is almost worth the whole journey to Russia to inspect this wonderful study, and to realise, as one does from it, far better than from the finished picture, the extraordinarily bold technique of the great Spaniard. There are two portraits of the Count Olivares, and two of Philip IV., one a full length, and the other a bust portrait; and there is one remarkable early work of the *Bodegone* type representing a breakfast, which should be compared with some similar works belonging to the Duke of Wellington and Sir Frederick Cook.

By his great rival, Murillo, there are twenty-two paintings, perhaps the most beautiful being *The Vision of St. Anthony of Padua*, in which the Infant Christ is represented descending from Heaven upon the rock in front of the kneeling saint. There are two pictures of *The Adoration of the Shepherds*, a superb painting of *Isaac Blessing Jacob*, a wonderful luminous *Annunciation*, an impressive *Crucifixion*, and two or three superb portraits, showing this deeply religious, but over-sentimental, artist at his best.

By Zurbaran, most Spanish of all the Spaniards, there is a fine representation of St. Laurence, painted in 1636, and bearing the bold and remarkable signature of the artist, which attracts the attention of a visitor as soon as he enters the Gallery. The Saint is wearing richly decorated sacerdotal garments, and is in an ecstasy of fervour. No better example can be desired to exhibit the religious artists of Spain, with their stately dignity and overpowering emotion.

There are half-a-dozen by Ribera full of rich, gorgeous colouring. Pareja, who was Velazquez's servant, and whose work is so rare even in Spain, is represented by a fine example of a Capuchin, and there is an extraordinary portrait by the Cretan who became more Spanish than the Spaniards themselves, and whose nickname was El Greco, representing the poet Alonzo—a fine example of the best productions of this sombre and extraordinary artist.

It has only been possible in these articles to glance at a few of the notable works in the gallery; but there is hardly any collection in Europe offering more entertaining problems to the art student than the Hermitage, and it is most unfortunate that so few persons take the trouble to visit a gallery not really so inaccessible as people are apt to think, for the contents of it are well worth the long and somewhat tiring journey, and will well repay the lover of pictures who desires a very rich treat, and the sight of a gallery containing a splendid series of masterpieces.

Mr. William Ward's Collection of Resist Silver Lustre at The Kennels, Mellor, near Blackburn

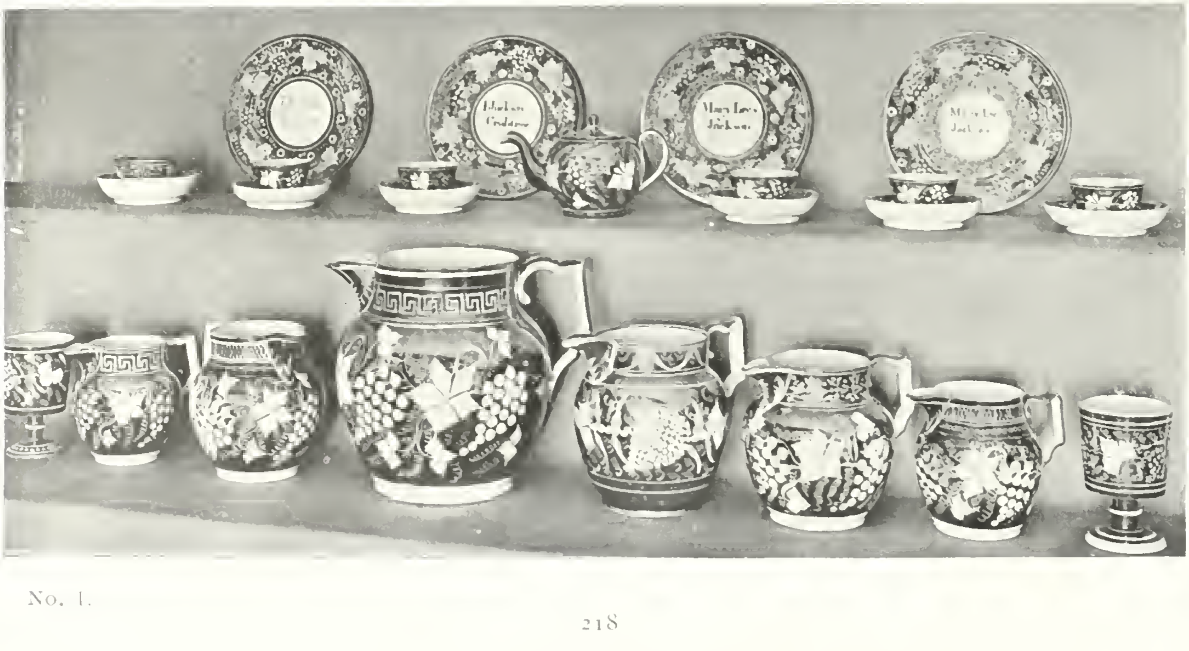
By H. C. Lawlor

THE name of Mr. William Ward, now the possessor of probably the finest collection of Resist Silver Lustre in the world, has until comparatively recently been better known as that of a good all-round sportsman than as a collector of articles of vertu.

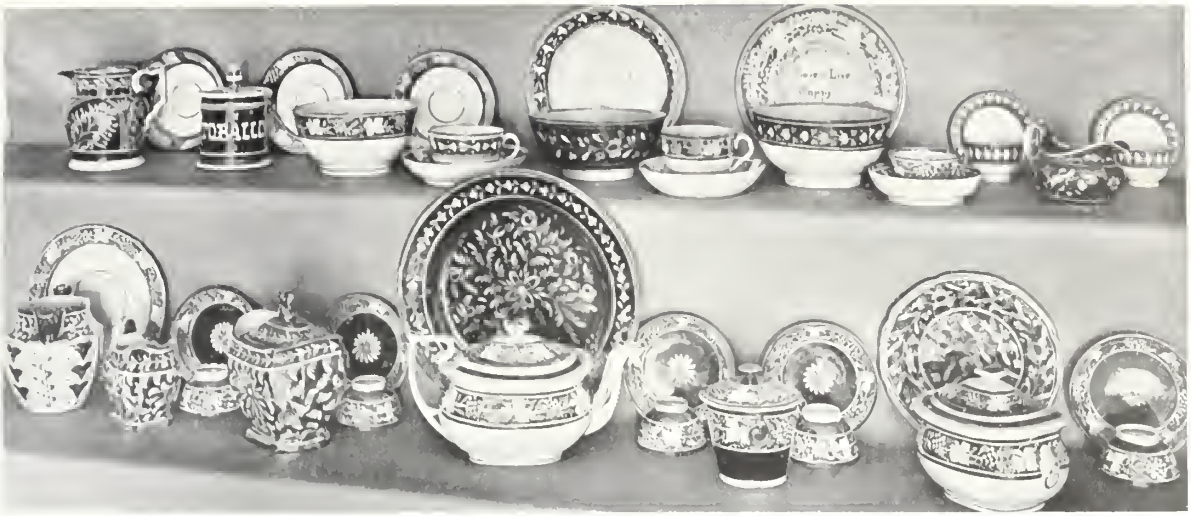
To one visiting his residence at Mellor, there is ample evidence that the excellent taste and judgment with which he is naturally endowed, and for which he is so well known in sporting circles, has also extended to the compilation of his magnificent collection of Resist Silver Lustre ware. Cabinet after cabinet, lining the walls of several rooms, is filled with all that the heart of a collector of this ware could desire.

With every specimen in practically mint condition, it was somewhat difficult to make a selection for these illustrations. To overcrowd the groups would have been a mistake, necessitating the individual pieces being shown in too small a scale, while the avoidance of this compelled the omission of many specimens quite as interesting as those included.

In Nos. i. and ii. are displayed some exquisite examples of the vine pattern. In the collection are several full sets of cups and saucers, part of which only are shown in these groups; those in No. i.



No. I.



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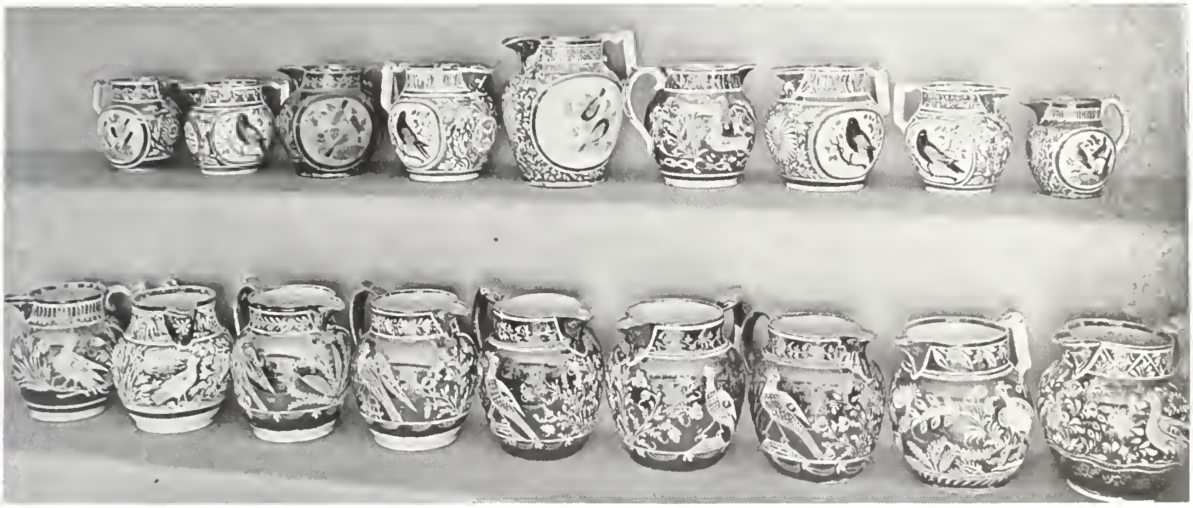
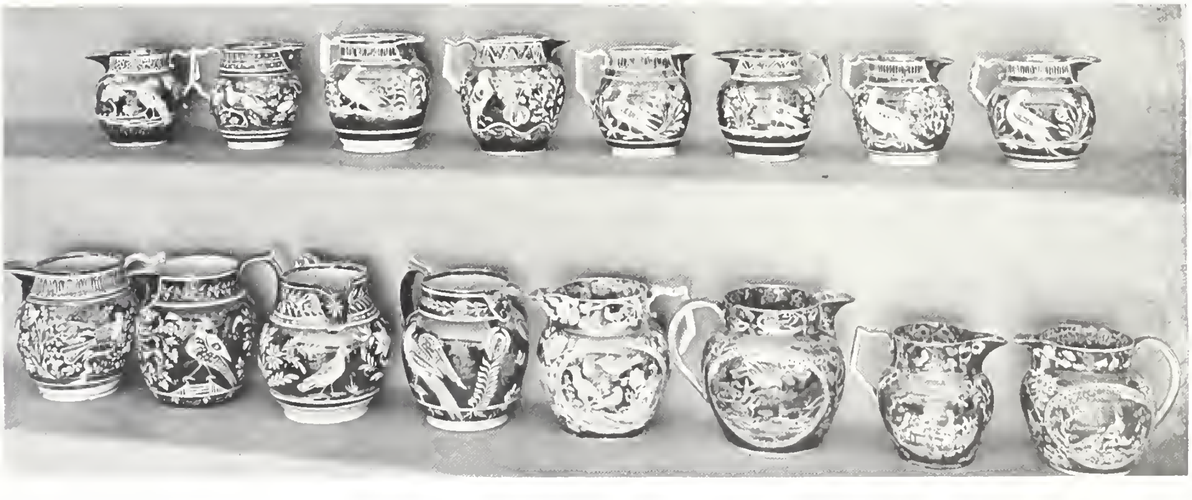


No. III.



No. IV.

and those in bottom row in No. ii. are of most brilliant and clear lustre, and of almost eggshell lightness. The inscribed plates with the vine borders are evidently part of a set made to commemorate a wedding, probably as a wedding present. Many of the pieces in these two groups are the productions of the old Yorkshire potteries, though it would be dangerous to ascribe them too dogmatically either to Leeds, Doncaster, or Castleford. Others are of Staffordshire origin, two pieces being of peculiar interest, namely, the plate in bottom row in No. ii., which is marked "Warburton," impressed, and the dainty little teapot in No. i., marked "W.," impressed.

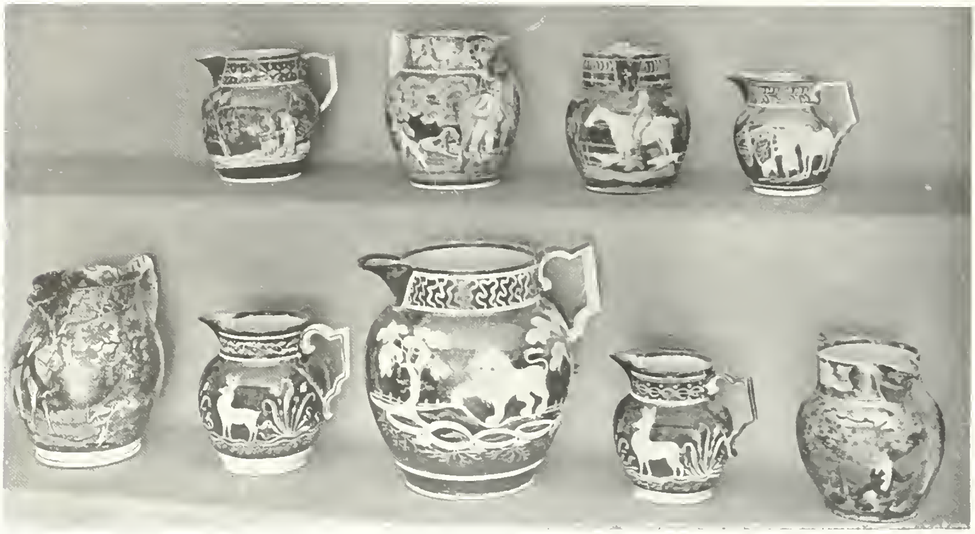
Another favourite decoration in resist ware is the exotic bird design exemplified in Nos. iii. and iv. On the jugs in the top row, No. iii., the birds are painted in vivid colours over transfers on white ground in circular panels, round which are worked elaborate resist floral designs in white and silver. These jugs are exceedingly rare. The bottom row displays the more frequently met with bird design in plain white and silver, while in some pieces in No. iv. the pattern is shaded with colouring.

Animals as a subject of decoration are rarely met with, but this collection includes a number of interesting examples, some of which are shown in No. v., the lion jug (gallon), standing nine inches high, in plain resist, being the most striking. Others show hunting or farmyard scenes, and some have the pictures enriched by colouring.

Nos. vi. and vii. display various other designs in resist, the masonic jug in No. vi. being perhaps the most notable.

In No. viii. is shown one of the most remarkable pieces in the whole collection—a three-gallon jug, fifteen inches high, in absolutely mint state, and bearing the incised cross used by the old Leeds pottery. It is a curious fact that of the many hundreds of specimens in this collection undoubtedly Leeds ware, this is the only specimen bearing the mark of the Leeds pottery.

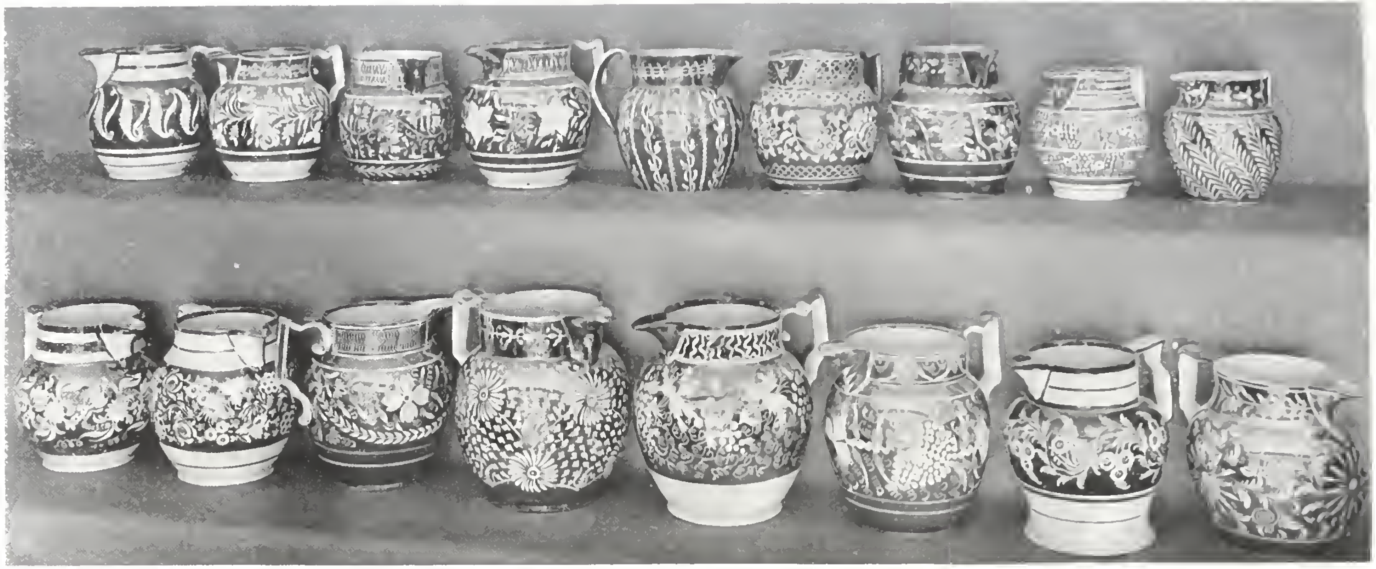
No. ix. shows a group of drinking vessels, mugs, goblets, and tankards of various patterns. Of these the large mug with Japanese decoration is of particular interest, being most uncommon, while the large communion chalice is also a very rare piece.



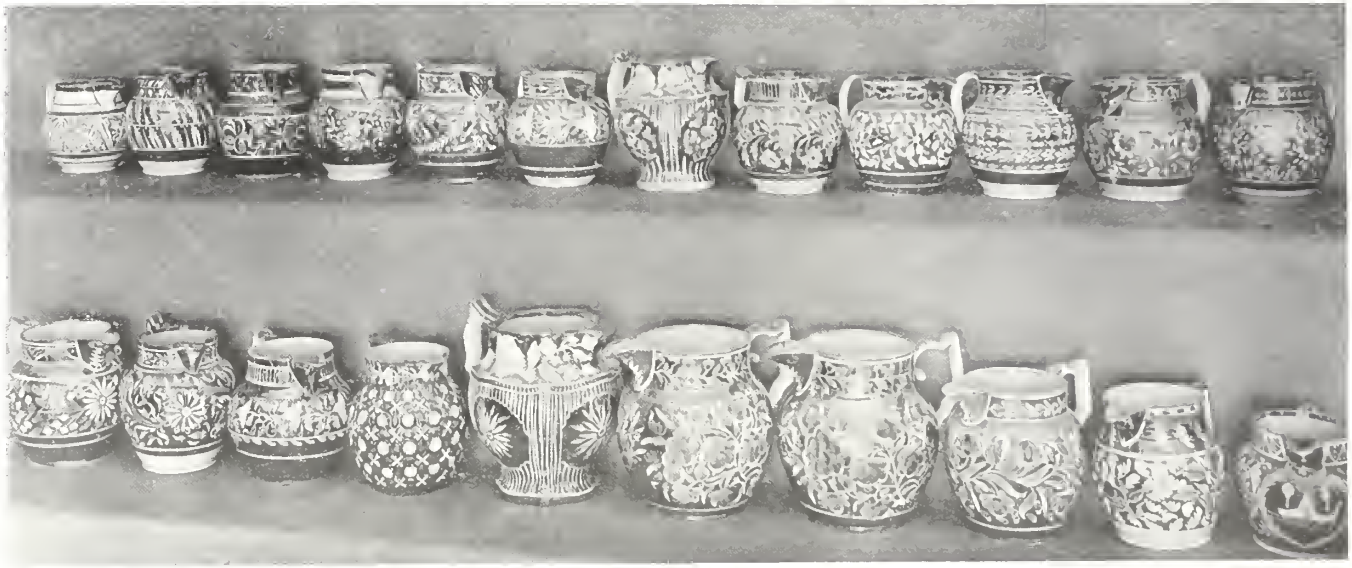
No. V.

A few very handsome vases are shewn in No. x. The centre urn, standing fourteen inches high, and the vases on either side of it, are of a most unusual pattern, very striking, and probably unique. The three small vases with panels of very finely painted little pictures of a mother amusing a child, are most probably Derby, as is also a very quaint inkstand not shewn in the illustration.

Mr. Ward has been most fortunate in securing a number of very fine specimens of jugs with names or mottoes and dates, worked in the resist pattern. Some of these appear in No. xi. These are doubly interesting, not only on account of their individual beauty and rarity, but from the fact that most of the dates on the resist jugs, and the subjects of coloured transfer pictures where these are found combined with resist decoration, unite to assist us in arriving at



No. VI.



No. VII.

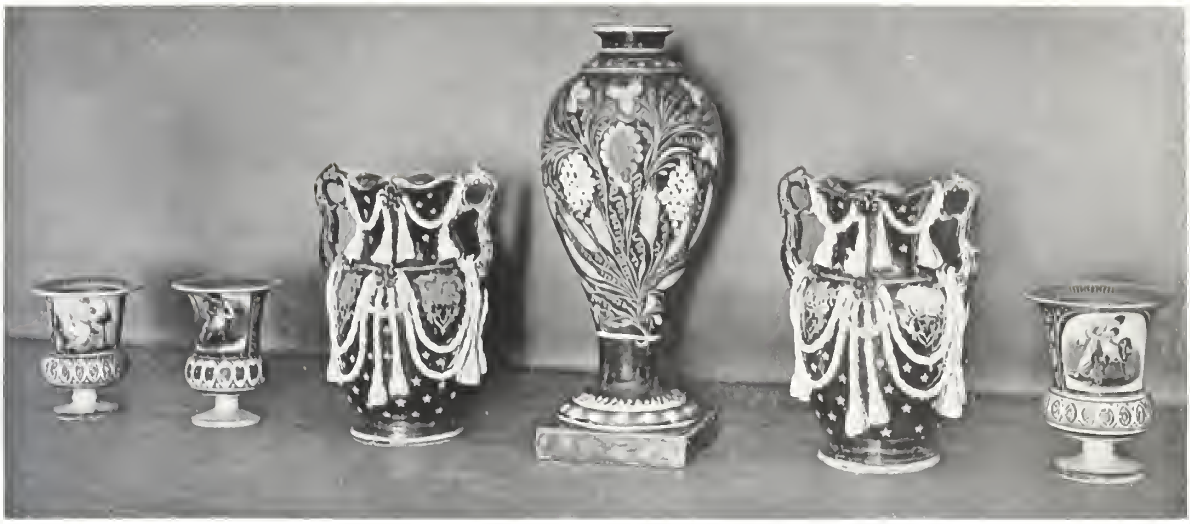
No. VIII.

the exact date when resist ware was first made. Of actually dated pieces, the earliest in this collection is the fourth on top row in No. xi., 1812. Several are dated 1813, one 1814. Of pieces where transfer pictures of topical or historical events are combined with resist pattern, the majority refer to the same period. For example, in No. x.i., five jugs have pictures relating to the wars of 1812 to 1814, one being an example of the now much-prized jug shewing "Boney escaping through a window." One jug in No. xii. bears the inscription "Richard Bacchus, 1810," but this jug, though decorated with silver lustre, is not resist pattern. Another jug, that to the extreme right in No. xi., bottom row, bears dates 28th July, 1804, and 29th July, 1806, as the birthdays of Thomas and Samuel Japson, but these dates evidently do not indicate the period when the jug was made.

All the resist pattern illustrated, with the exception of No. xiii., is on white or ivory ground—probably ninety-nine per cent. of the specimens coming into the hands of collectors are: a few specimens turn up on canary ground. Rarer still are those displaying silver resist on a turquoise blue ground, while rarest of all is silver resist on pink or apricot. No. xiii. shews fourteen pieces on canary, three on blue, and only one on pink ground.

It is perfectly safe to say that Mr. Ward is the happy possessor of by far the finest collection of this ware in the world. He has for many years

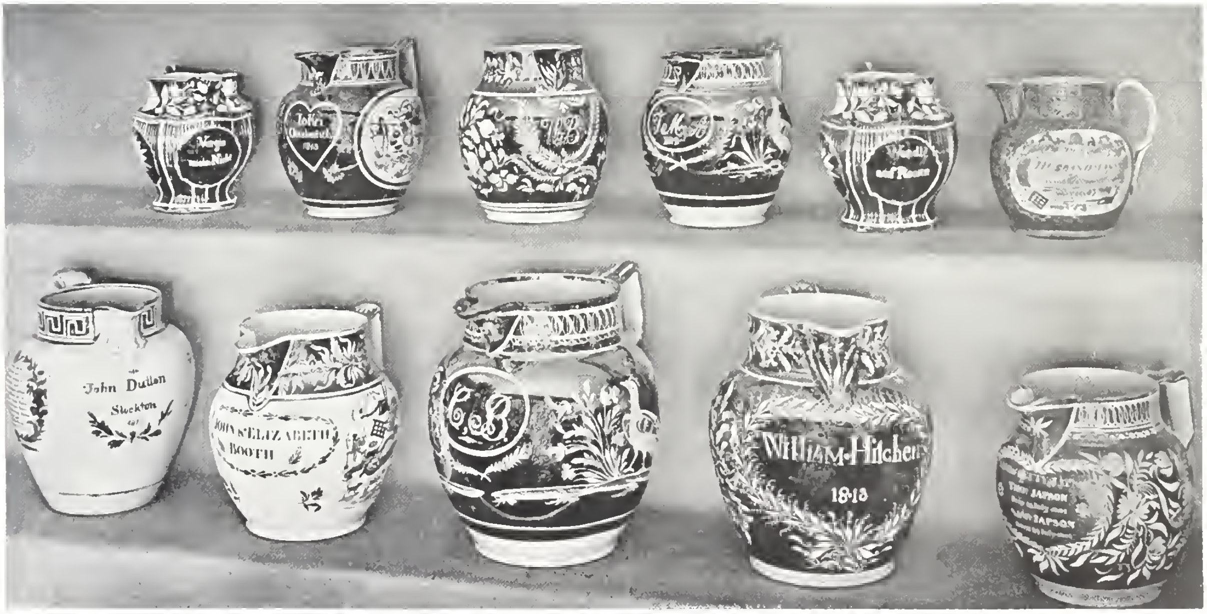
No. IX.



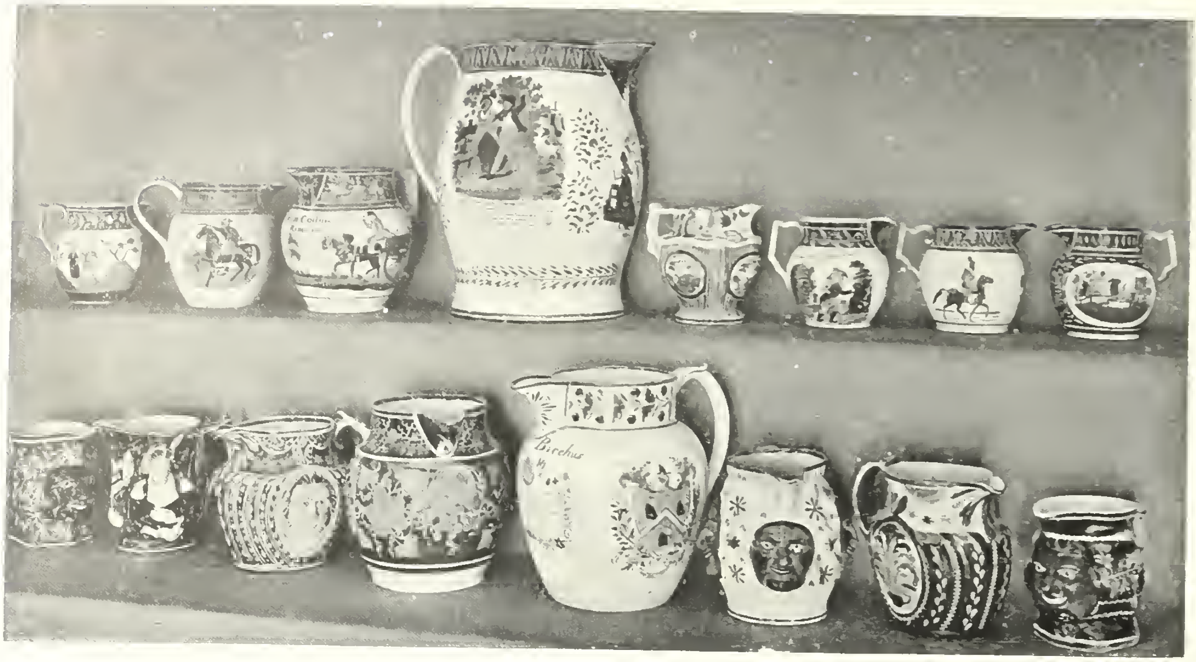
No. X.

availed himself of every possible opportunity of securing rare and beautiful specimens as they came upon the market. To secure a few particularly fine specimens he has several times bought out whole collections, from time to time weeding out the more or less inferior pieces thus accumulated. It would be equally safe to say that no amount of money could now bring together another collection even remotely approaching in merit that of Mr. Ward. This fact, however, need not in any way discourage other collectors, who, if they cannot hope to gather together a collection as good as this one, may still occasionally pick up an odd specimen of great beauty and rarity. The very scarcity of such pieces but adds to the delight of the collector fortunate enough to secure them. It may be of interest to collectors to note that while few good pieces of resist ware are now to be found in dealer's shops in this country at anything like a reasonable price, quite a number may still be picked up on the continent, where it does not seem to be appreciated to the same extent as at home.

Those who have tried to photograph silver lustre ware, and understand the difficulties of overcoming the effects of reflection and cross lights, will appreciate the illustrations in this article. They are from photographs by Mr. B. Ward-Thompson, of Wilpshire,

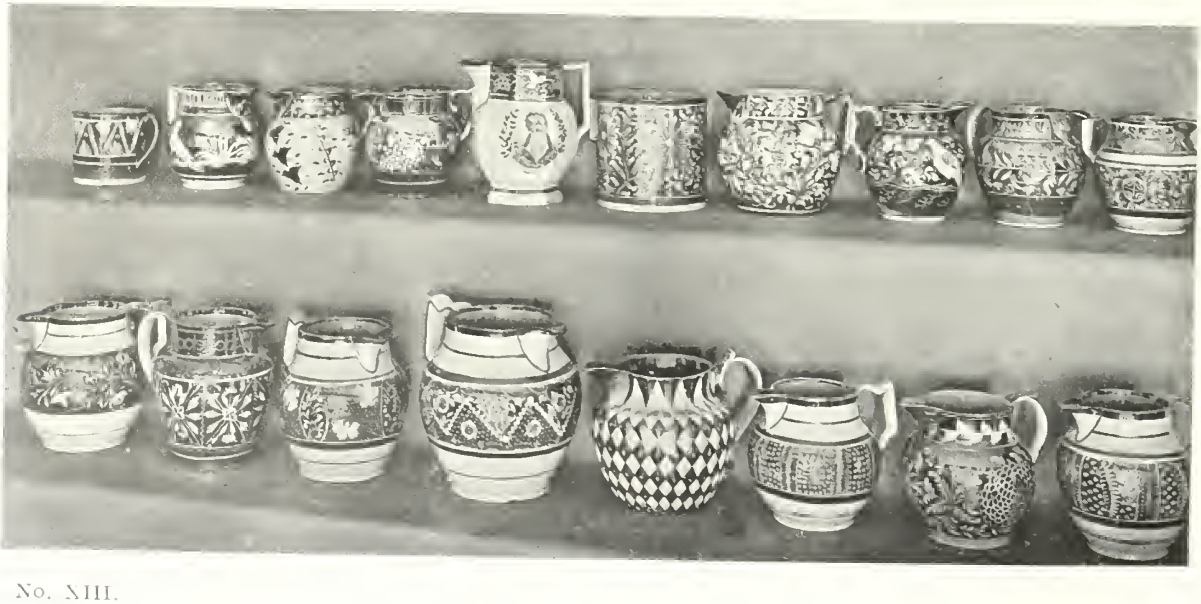


No. XI.

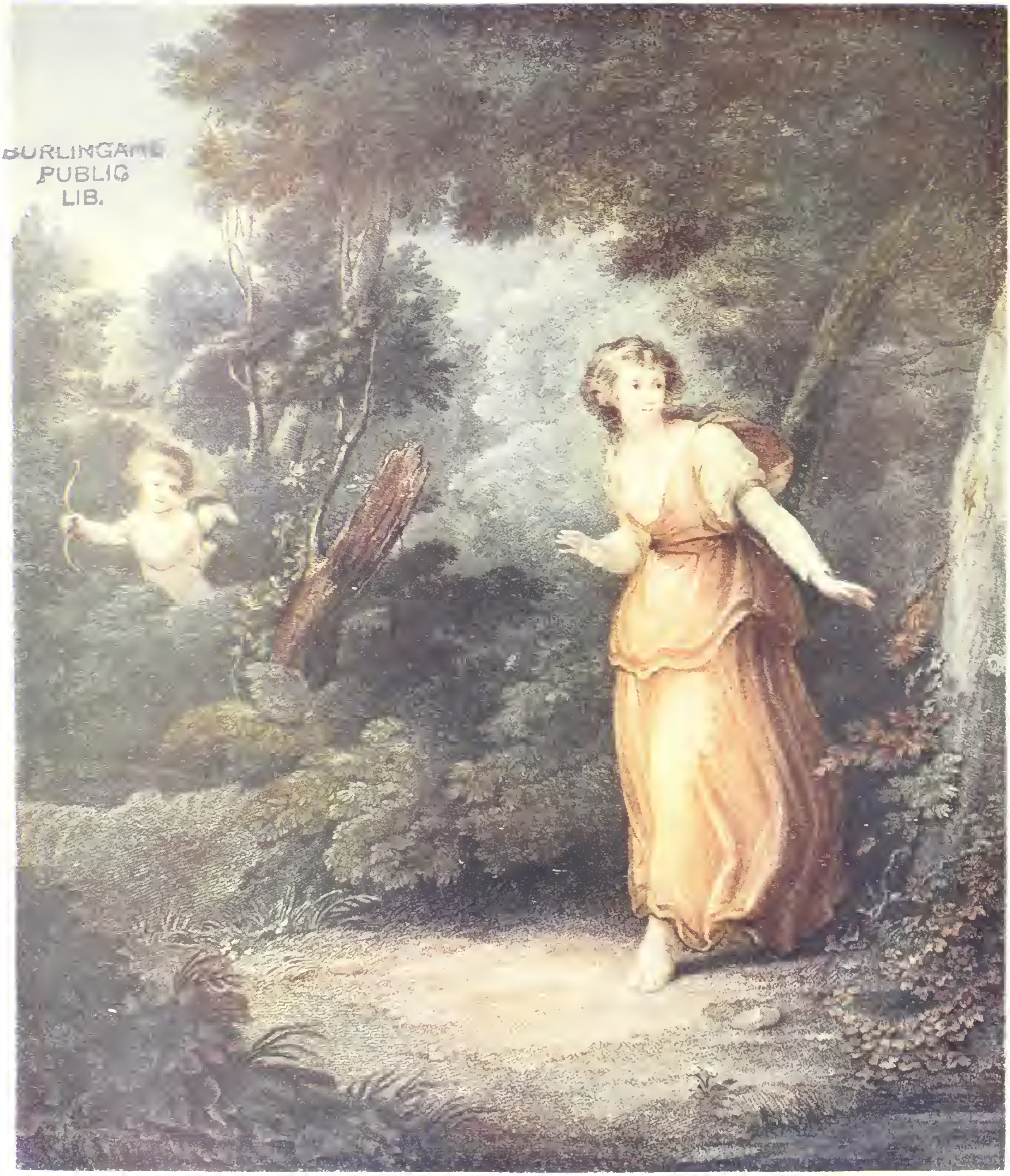


No. XII.

Blackburn, an amateur whose exhibit at the Royal Photographic Society's exhibition in the New Gallery in Regent Street some time ago included several groups of silver lustre from Mr. Ward's collection, which were much admired and thoroughly appreciated by those who have tried this peculiar branch of photographic art. The groups for the photographs were selected only from Mr. Ward's collection at Mellor. He has an almost equal collection at his London residence.



No. XIII.



[illegible] C Knight Sculp

RUN AWAY LOVE.

[illegible]

Fire-Dogs Part II. By J. Hartley Beckles

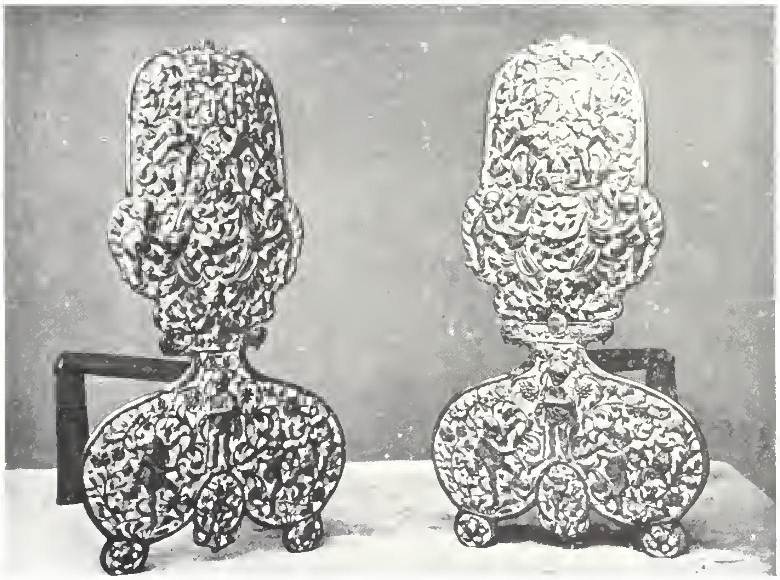
(With Illustrations of the Chief Examples to be met with in the Kingdom)

Allusions to andirons are often met with in seventeenth-century books, plays, and pamphlets. One of the most curious I have seen occurs in a tract entitled "A Threefold Discourse between Three Neighbours" (London, 1642). "How," it says, "our Bishops are like andirons of State, standing in a chimney but for show; but if a heavy block or red billets are brought to the fire there are poor little creepers or cobirons underneath that must bear all the weight. And there you resemble to the inferior clergy."

In a play of the Restoration period, "The Maid's Lament," one of the characters exclaims: "Your Houses of Lords and Commons! Why they stand there still like a pair of fire-dogs, while all the substance above them which they support is burning—burning. And what would you have them do, sirrah. Were they not made for that?"

"Do you see yonder fire-dogs?" cries Martin Merryman in another play. "They have in their time borne a whole forest on their backs, oak and beech and pine and cedar, and yet they are none the worse for it, as ye may see, sir, by their faces. And they have seen and smelt, aye, and suffered ten thousand of the squire's fires, which an' they were rolled into one would make a conflagration far bigger than that which burnt St. Paul, his church, and turned a thousand families out of doors."

We find numerous instances of andirons being left by will during the seventeenth century, which may be regarded as the century *par excellence* for costly, curious, and elaborate fire-dogs. Although the manufacture of bronze examples does not seem to have been carried on in England, yet bronze fire-dogs were occasionally brought to England.



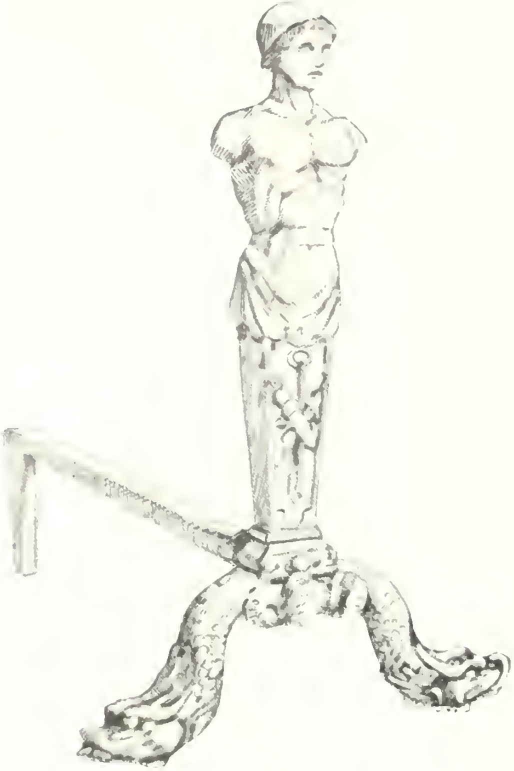
PAIR OF ENAMEL FIRE-DOGS (1625) AT SOUTH KENSINGTON

A very fine pair of bronze dogs may be seen at South Kensington. At the summit of one is a statue of Jupiter, and of the other is Venus, with the following inscription: "Josepha di Levi in Verona me fece." They are of sixteenth-century Italian workmanship, and were acquired by the authorities for £75 10s., although I am informed that a well-known collector, who was too late to bid at the sale, would gladly have acquired them for £200.

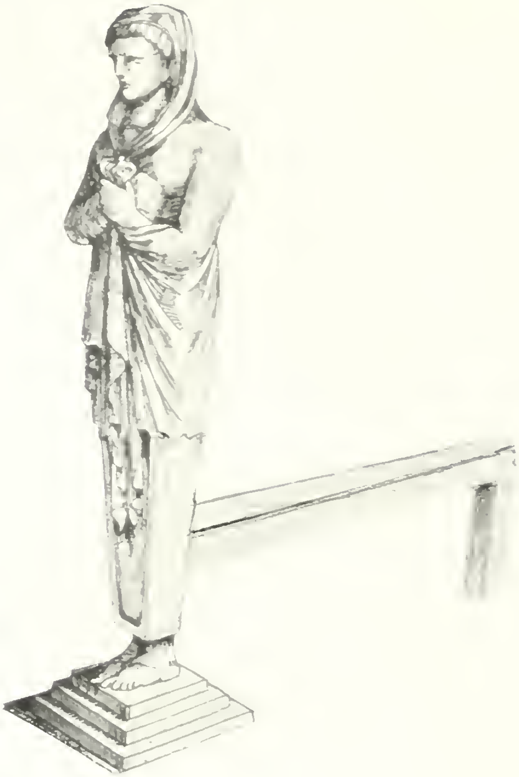
Another pair in bronze is of even more exquisite design and finish. The base is of masks and strapwork, above which are cupids supporting a vase surrounded by a statuette of a cupid. These, likewise, are Italian, about 1760, and were until lately in the Soulages Collection.

Most of the finest came from Italy, and were often of the most sumptuous workmanship, as may be seen by the photographs of two or three which accompany this article. But there is a German pair—an Adam and Eve supported by mermaids and tritons—which earned the high commendation of Mr. Alfred Gilbert, R.A., who pronounced it "a masterpiece."

Indeed, the Florentine and Flemish sculptors put as much labour and skill into the composition of one of these bronze fire-dogs as would have sufficed for a far more pretentious work—a staircase, a fountain, or a statue. The growing refinement of the age, the home-keeping habit as compared with the perpetual life out-of-doors, warring, hunting, and hawking, made the decoration of the hearth of greater consequence than formerly. The family, guests, and dependants of the nobles sat around the cheerful blaze, and, listening to music and minstrelsy, doubtless centred much of their attention upon the equipment of the fireplace. In such case the tribute of admiration could not have been withheld from



CAST-IRON FIRE-DOG AT ALDINGTON, KENT

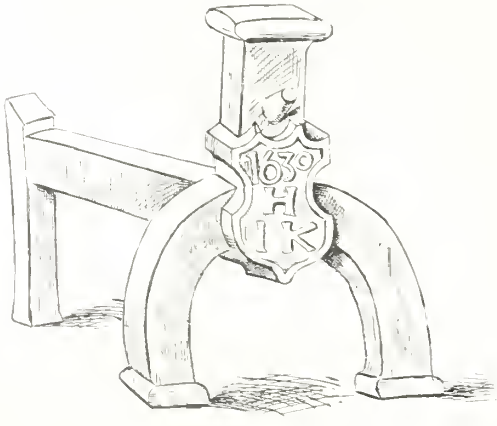


CAST-IRON FIRE-DOG, LATE 17TH CENTURY

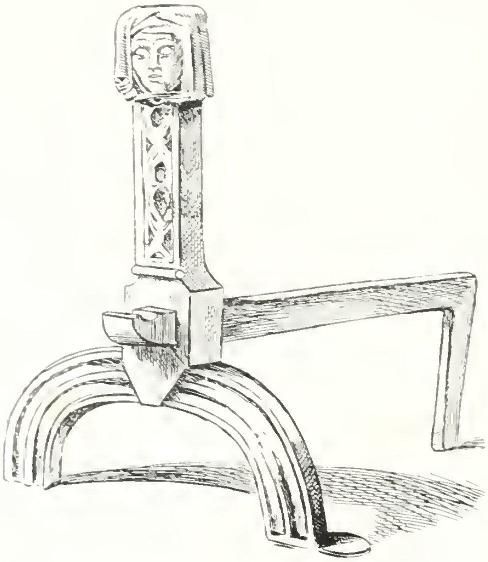
these ornate pieces of metal work, of which it is to be regretted that so few have survived to our own era of grates, stoves, and gas, steam, and electric heating. There are two noteworthy pairs of bronze andirons in the National Collection at South Kensington. In the Soulages Collection is a bronze pair of Italian *alare* of Queen Elizabeth's time.

One Johann Muller set up in Dresden a manufacture of andirons exclusively, issuing the following notice or prospectus to the nobility, gentry, and burghers:—"I, Johann Muller, observing the rude and simple designs in fire-dogs wrought by the Dresden workmen, and perceiving how much more delight a man hath, especially in winter, in contemplating the beauty of his hearth and its accessories than of other parts of his house which it hath been the custom more to adorn than was necessary, will hereafter strive to rectify this, and by an originality of design and careful workmanship strive to excel the best productions of the Italian and Flemish workmen in bronze and iron and brass."

Although, even in the best country mansions, silver,

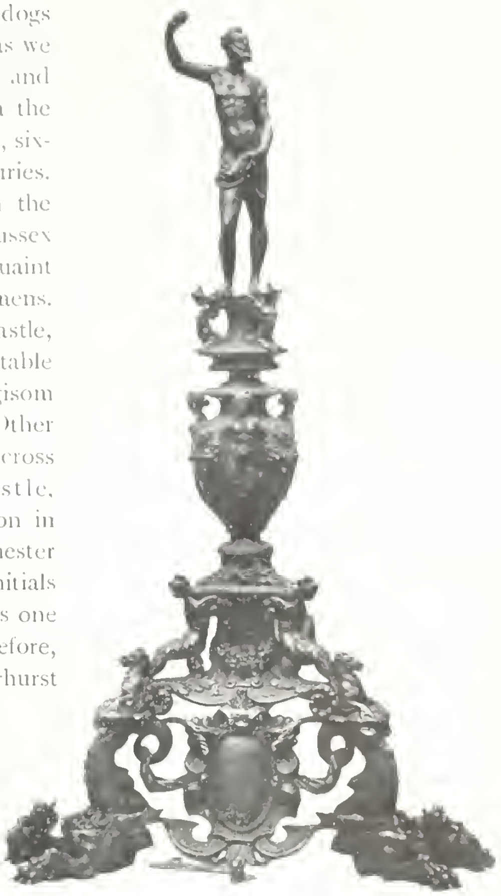


ANDIRON AT CHICHESTER, 1630



16TH CENTURY FIRE-DOG AT NORTHIAM

TALIAN 16TH CENTURY BRONZE



GERMAN 16TH CENTURY BRONZE

bronze, brass, and enamel fire-dogs were rarities in England, yet, as we may see, a great deal of care and ingenuity were expended upon the iron variety during the fifteenth, sixteenth, and seventeenth centuries. They particularly flourished in the South of England, and the Sussex foundries turned out many quaint and, to-day, greatly prized specimens. There are several at Lewes Castle, Chichester, and Horsham. A notable pair may still be seen at the Sergisom Arms Inn, Haywards Heath. Other specimens which I have come across are at Penshurst, Hever Castle, Northiam, Burwash, Smardon in Kent. A fine one at Chichester bears the date 1630 and the initials "H. I. K." At Leeds Castle is one dating back nearly a century before, and I am told that at Lamberhurst Vicarage is a pair bearing the Ashburnham arms and the date 1591, and another of about the same date at Warbleton Priory. Nor must we omit to mention the pair still, I believe, at the Crystal Palace.

Inscriptions are common on old furniture, plate, and china, but so far I have met with no remarks on the legends, sometimes of considerable length, found on old fire-dogs. It is suggested that these may have been engraved on the plaque or scroll by some later possessor, whose protracted meditations before the fireplace took this form :

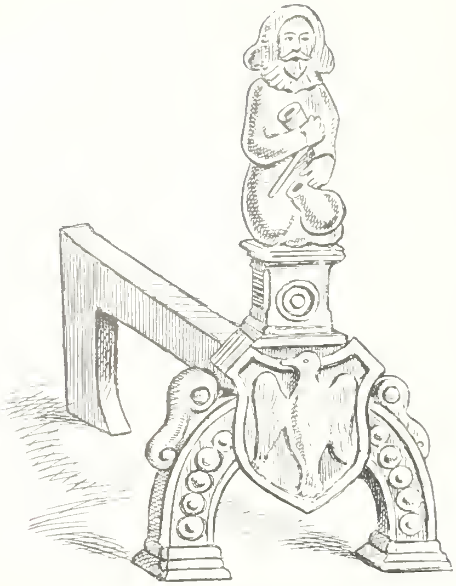
Here I sitte within the hearth
With my husband (wife) to share my mirth
Heap the logs onn good mortals all
To warm the folks in master's hall
Heap them onn and do not spare
Full many a billet we can bear
We wish you warmth and right good cheer
Good mortals all for many a yeare.

Another, formerly at Leasowes, in Cheshire, bore an inscription on a brass plate, thus :

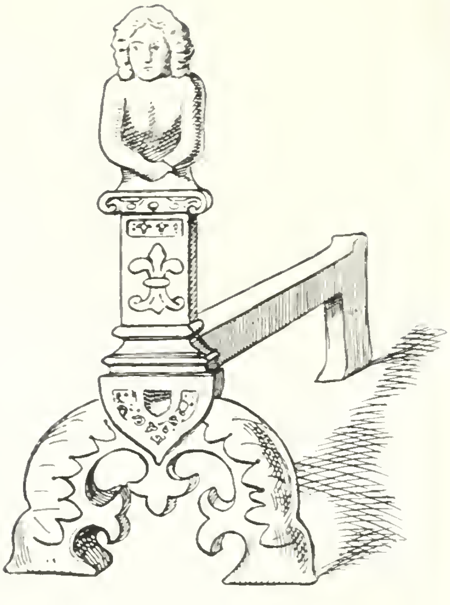
Of fire and flame, good sir and dame,
We are the Servants ready
Come toast your toes and drown
your woes
In jugs of warm ale sturdy.

ITALIAN 16TH CENTURY BRONZE

ITALIAN 16TH CENTURY BRONZE



IRON FIRE-DOG AT LEWES CASTLE

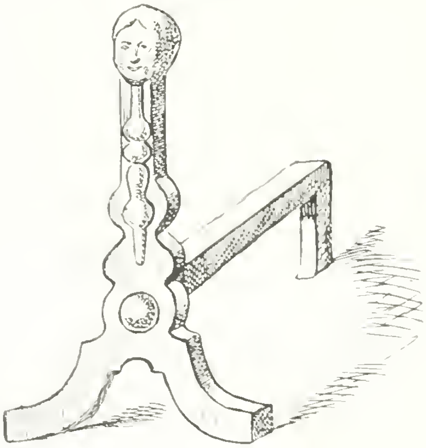


IRON FIRE-DOG (CHARLES I.) AT BURWASH

Besides these quaint inscriptions, most of which, albeit, are of a much briefer character than those we have quoted, there is at least one set of verses extant, by William Dale, of Guildford, supposed to set forth the sentiments of an old andiron, rescued from a mansion destroyed in a conflagration, July, 1773.

> Ye who behold me here into this dark corner flung
> Haply care naught for all my flowing past
> When, with my fellow, both the old and young
> The first lord of the manor and the last
> Clustered before me as before holy clerke
> Whilst I expounded from a wondrous text
> Shewing them hell and heaven in light and dark
> The splendours of this world and of the next
> The leaping fires. Two centuries we stood
> And watched them build their fortunes . . .

And in this strain the articulate andiron continues for nearly two hundred lines. The theme, at any rate, is not unworthy of Cowper, who might well have included it in his "The Task," when he can find inspiration in such objects as a sofa and a teapot.



FAMILIAR TYPE OF 15TH CENTURY FIRE-DOG

Truly there is a peculiar fascination about these "sturdy mementos of bygone days" which is not possessed by other classes of metal work, however intricate the design or superior in intrinsic worth; for they seem to conjure up as they now stand, grim and cold in hearth or in museum cabinet, the ghosts of ancient scenes of fireside revelry, of giant logs leaping with lurid flame, of happy faces, of lusty choruses, of the wine and wassail which we cannot well associate with our straitened hearths and flimsy fire-irons of to-day.

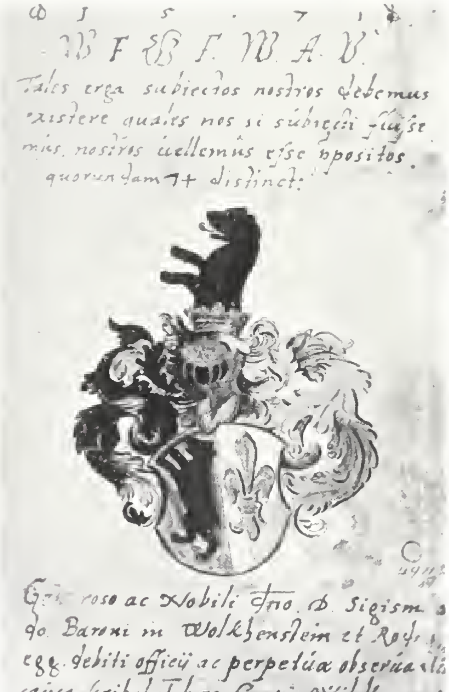
Good examples of fire-dogs have considerable value to collectors, a value which is growing greater with the increased interest in metal work. Since the South Kensington authorities were induced to add a collection of ironwork to their manifold treasures, one has now by no means an ill criterion whereby to judge such specimens as occasionally come into the auction room and are met with in various places and at dealers. Lady Dorothy Nevill possesses several interesting iron examples having the spit adjustment (this variety was called cob-irons). A large collection was exhibited some years ago, the property of Messrs. Feltham. There are many copies of old fire-dogs now made, as well as some really beautiful designs in the spirit of the old, for which the rare craftsmanship of that "man of iron," Mr. Starkie Gardner, is responsible. Even in the modern small iron and brass andirons for the grate one notices, in the pattern and workmanship, how much the revived interest has influenced the Birmingham and Sheffield contemporary manufacture.

Heraldry and Autographs The Stammbuch, or Album Amicorum

By Martin Hardie

THE collector at times finds in his hands a small, dumpy volume, neatly and strongly bound in leather or morocco, containing coloured coats of arms, with inscriptions in Latin or German script of the sixteenth or seventeenth centuries, often hard to decipher, and, when deciphered, often hard to understand. The ordinary connoisseur is not as a rule inclined to devote overmuch time to the intricacies of the heraldic science. Art is long, he will say, and life too short for this "silly science of silly old men," and he will lay aside the book after a casual glance. Yet the volume to which we refer, the Stammbuch, or Album Amicorum, to give it its various names, is of considerable sociological as well as antiquarian and artistic interest, and our purpose now is to show something of its origin, its history, and its nature.

The Stammbuch has its origin at the beginning of the sixteenth century, at earliest at the end of the



15 . 7 1

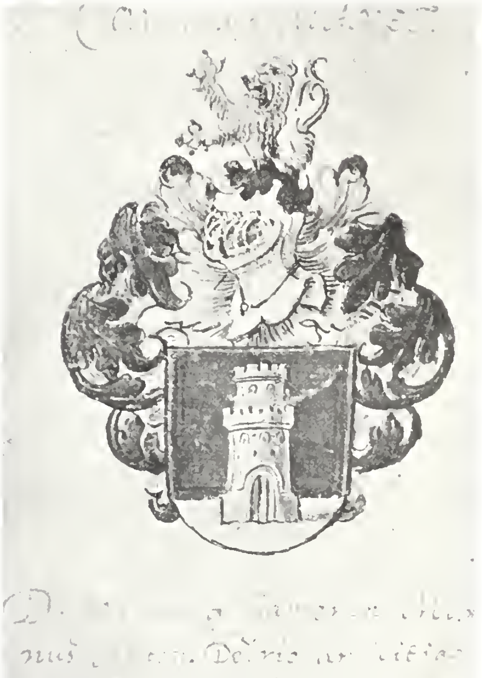
W F E F W A V

Tales erga subiectos nostros debemus
existere quales nos si subiecti fuisse
mus, nostros vellemus esse prepositos.
quorundam 7+ distinct:

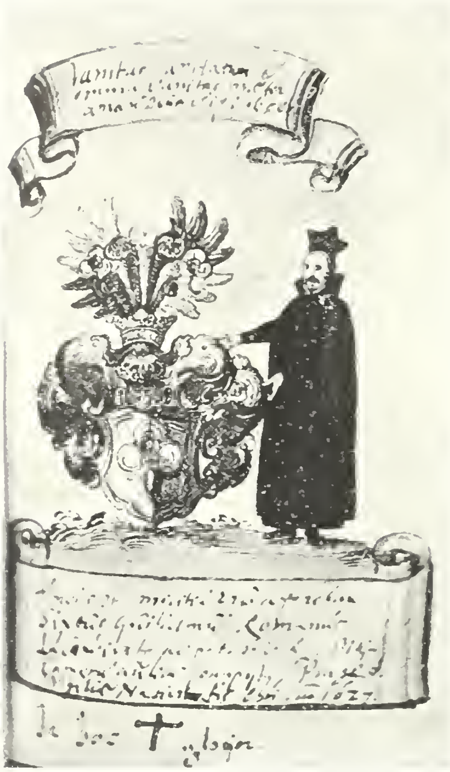
4911

Generoso ac Nobili Dno. D. Sigismundo Baroni in Wolkhenstein et Rod[illegible]
egg. debiti officij ac perpetuae observantiae
causa scribebat haec Georgius Wildtperger
Austr: Pat: Auten: Sexto id: Maij. A°

FROM THE ALBUM AMICORUM OF BARON WOLCKENSTEIN



FROM THE ALBUM AMICORUM OF JAN VAN GAMEREN fifteenth. It belongs to the border land of old romance, to the days when ladies rode with hawk on wrist, when minnesingers gathered in princely courts, when tourney and joust, with the sweet influence rained from ladies' eyes, drew together all that was knightly and noble in the land. At the tournament it was only those who could prove their knightly origin who could presume to enter the lists. As the knight arrived with his esquires he was met by marshals, heralds, and pursuivants-at-arms, to whom he must prove his noble descent. At a large gathering of knights and squires it was essential that these explanations should be made with all possible speed, especially in the case of a combatant who arrived late in the field. Naturally, then, it became the custom to possess a tourney book (*Turnierbuch*) containing a copy of the family tree, its letters of nobility, and pictured coats of arms.



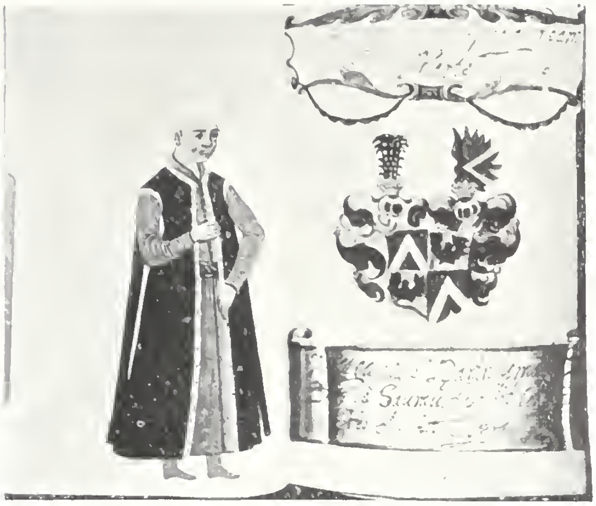
FROM THE ALBUM AMICORUM OF JAN VAN GAMEREN

But by the end of the fifteenth century the great days of tourney and joust were ending. The sweet reasonableness of the Renaissance was penetrating social and political life, and the spirit of the Reformation was beginning to shed its influence over religion. The love of the fray was yielding to the love of learning and letters.

By the sixteenth century the "gentle science" of heraldry had taken strong root. With its laws and language every man who claimed to be "gentle" was expected to be familiar; to be ignorant of them was to confess himself a "churl." In England the *Liber Armorum* of Dame Juliana Berners (St. Albans, 1486), wherein "is determyned lynage of Coote armiris," and "folowyth the Blasyng of all maner armys in latyn, french and English"; or Sir John Ferne's *Blazon of Gentrie* (London, 1586); Reuxner's *Thurnier Buch* (Franckfurt-am-Mayn, 1566) and Jost Amman's *Wapen und Stambuch* (Franckfurt-am-Mayn, 1589) in Germany; *Le Blazon des Armoires* (Lyons, 1581) in France—all bear evidence to the widespread interest taken in the heraldic science by knight and dame of the sixteenth century. By the end of the century also a splendid tradition of heraldic design had descended from Dürer and the Little Masters. Under all these influences, then, the Turnierbuch developed into the more peaceful Stammbuch, a sort of heraldic autograph album, wherein a man persuaded his comrades, at friendly joust, or banquet, or singing match, to inscribe their names and arms.

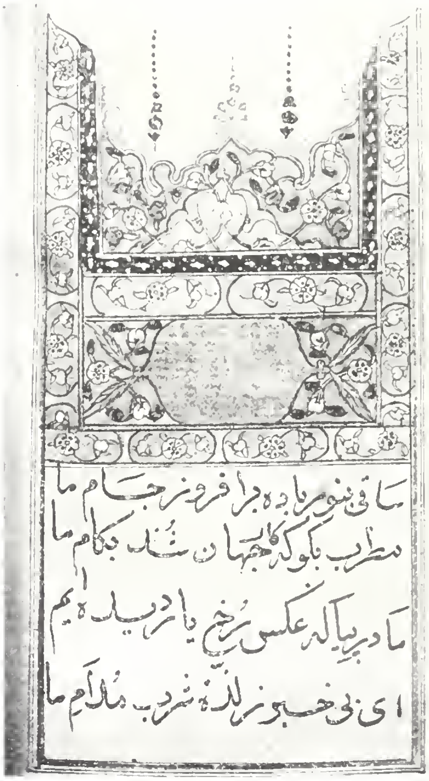
It may be asked whence the facilities came for painting these coats of arms, many of them beautiful pieces of illumination. But it must be remembered that there was no royal festival, banquet, coronation, or noble marriage at which a painter, especially a painter of heraldic ornament, was not present. During

FROM THE ALBUM AMICORUM OF WOLFGANG LEUTKAUFF the sixteenth century many a painter, as many a poet-singer, found his livelihood in wandering from court to court, from festival to festival. Such a painter would illuminate the required arms, and their bearer would inscribe his name, a note of friendly greeting or remembrance, and frequently a motto.



FROM THE ALBUM AMICORUM OF WOLFGANG LEUTKAUFF

From the world of knighthood and the court the Stammbuch passed into homely use, and took the place of the modern autograph album. Becoming simply an autograph book, or Album Amicorum, it is found in common use among students. The German student of those days visited, as a rule, two or three different universities, often travelling for a *Wanderjahr* into foreign lands to sit at the feet of the famous teachers in France or the Netherlands, or in Bologna, Padua, and other great schools of Italy. On his travels the student carried with him this Album Amicorum, in which he collected the arms and autographs of teachers and fellow-students. In most cases the short motto that was attached to the coat of arms has given place in students' books to wise or witty sentiments of greater length, and, instead of the arms themselves, we find various illustrations of scenes or places, actual or imaginary. One calls to mind for an example of this type of book the scene in Goëthe's *Faust*, where Mephistopheles takes the student's Stammbuch and inscribes therein the ominous words: "*Eritis sicut Deus, scientes bonum et malum.*"


ساقی بنور باده برافروز جام ما
مطرب بگو که کار جهان شد بکام ما
ما در پیاله عکس رخ یار دیده ایم
ای بی خبر ز لذت شرب مدام ما

TURKISH ORNAMENT FROM THE SAME ALBUM

Our illustrations are selected in the first place from two of these albums in the National Art Library at South Kensington, dating from 1570 to 1590. Unfortunately, some reckless owner in the past has broken up the original albums, and only the loose leaves remain; but these are of quite unique interest, being within a few years of the earliest known Stammbuch. These pages are from the albums of Sigismund, Baron Wolckenstein, and of Jan Van Gameren. To give typical examples of inscriptions, we find on one page above the arms the motto: *Constanter. Ubi messis, ibi sicut Semen Sinapis;* and below: *Generoso Dno. Sigismundo Baroni in Wolckenstein & Rodenegg, Constantinus, Georgius et Rudolphus, fratres germani, Barones in Polweijsser & Weijsserthal, perpetuae amicitiae et suavissimae familiaritatis cā ff. Pataviis, vii, Aprilis, Anno 1571.* On another is the brief inscription: *Domino Joanni Gameren, Contemporaneo suo integerrimo, in perpetuum necessitudinis vinculum scribebat Joannes vanden Kieboom, Andouerp. Anno 1571, 28. Decemb.*

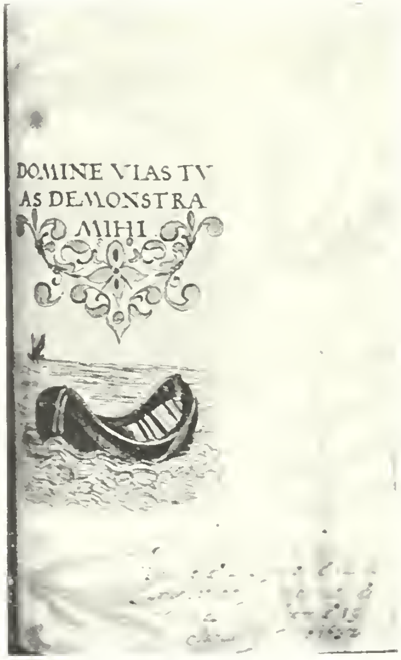
These two inscriptions are typical of the earlier and more conventional class of Stammbuch, but another album in the Art Library is one of a later type, in which the heraldic shields have given place in many cases to a purely pictorial drawing, still with name and motto attached. The album in question belonged to Wolfgang Leutkauff, and contains dates from 1616 to 1632. It is of peculiar interest and value in that the leaves afford examples of every manner of marbled and coloured paper of the period. Wolfgang Leutkauff appears to have been a considerable traveller for those early days, and from internal evidence we find that he lived at Constantinople for the greater part of the years 1616 to 1624. In 1623 he seems to have made a grand tour of Italy, visiting Verona, Venice, Parma, Bologna, Florence, Rome, and other places, and bringing away from each a record in his album of friendships made or renewed. The wording of the entries is of the same type as in the earlier books, and is usually in Latin, though sometimes in German or Italian. One entry, for instance, is made at Rome: *Spes mea Cristus.—Ad perpetuam sui memoriam scripsi ego infra scriptus carissimo suo amico Leutkauff, Romae, 15 Aprilis, 1623, Jacobus Groll.* Another is headed with the distich, *Omnia si perdas famam servare memento, Qua semel amissa, postea nullus eris*, and below the arms bears the inscription: *Hoc memoriae ergo scribebat Jo: Rainardus a Schawenburg Dno. Wolffgango Leutkauff in itinere Constantinopolitano, Adrianopoli in Tracia, die 26 Junii Anno* 1624.

The mottoes are of a similar nature to those in the earlier book: *Per dura et ardua: Si non Arte, forte quondam Marte*, and so on. Texts also occur frequently, a favourite one being, *In hoc signo glorior*, or, *Absit autem a nobis gloriari nisi in cruce et resurrectione domi. nost. Jesu Christi.*

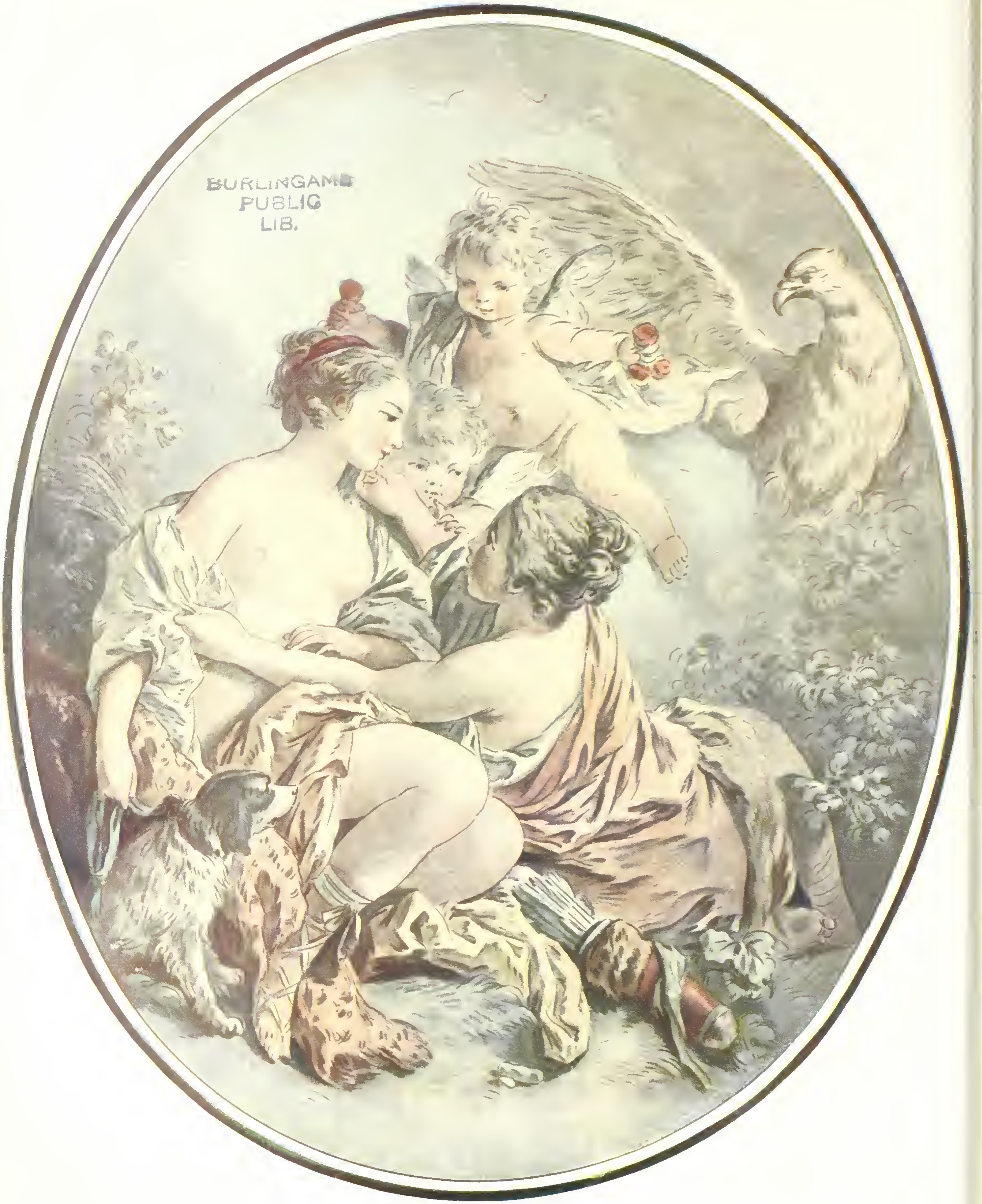
One of the most interesting pages in the book faces a coat of arms dated at Constantinople, 1616, and represents an Eastern fair. The original is a piece of bright colouring, with a vivid green on the centre swing, and costumes of blue and vermilion. On the left you see the walls of a town with mosque and minaret, and outside in the open is every kind of swing, merry-go-round, and ocean wave—everything that is symbolic of 'Appy 'Ampstead on a modern Bank Holiday, even to the "ladies' tormentors" in the foreground. Surely there is nothing new beneath the sun.

The next illustration shows a good example of Turkish costume of the period, and a typical page containing a coloured coat of arms with a motto and inscription, written at Constantinople in 1619. Another is a pleasing example of Turkish script and ornament, the original being beautifully illuminated in blue, red, and gold. The last, dated Vienna, 1632, is a neat piece of design, though a little amateurish in execution, and shows a typical example of coloured paper, extremely simple, and looking almost as though the effect had been produced by the impression of natural flowers. On many of the pages is a cross, and the sad note, *Requiescat in Pace*, written by the owner when he heard of the death of an old friend.

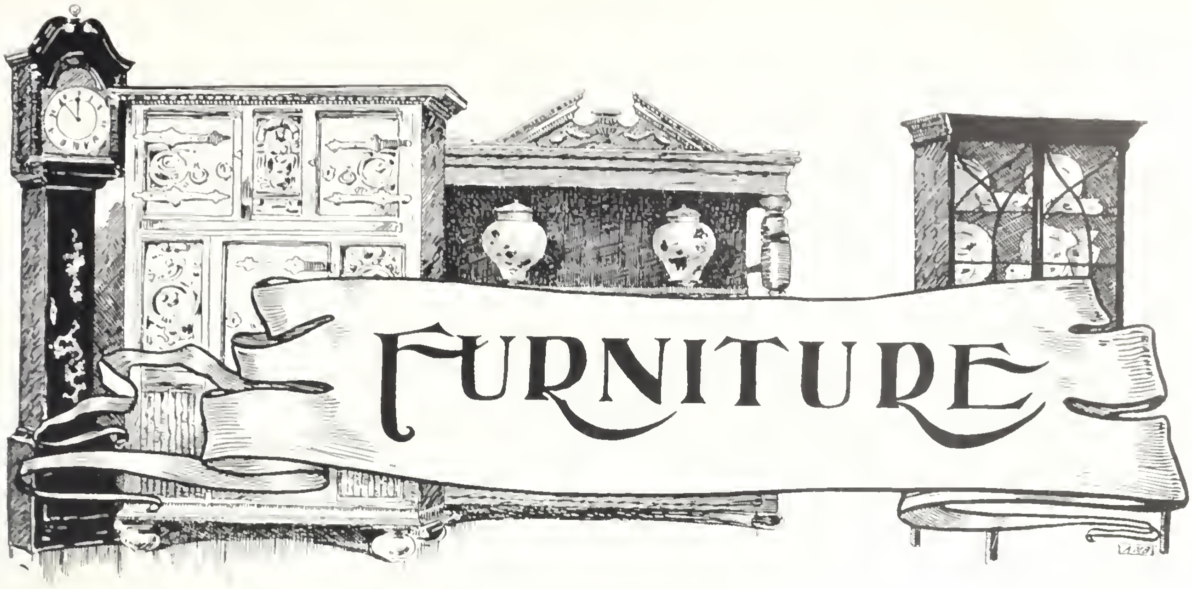
These books frequently appear in the market, especially in the catalogues of German booksellers, and are always a pleasing acquisition. There is a large collection of them in the manuscript department of the British Museum. For history, costume, design, and heraldry they are of value and interest, and above all they are instinct with that personal element that is wanting in the printed book.



FROM THE ALBUM AMICORUM OF W. LEUTKAUFF
(SHOWING PATTERNED PAPER)



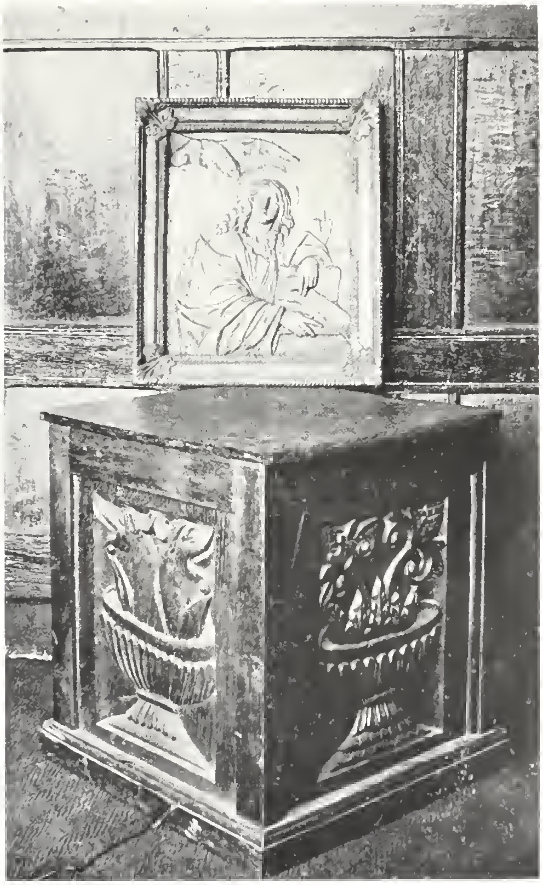
LA TOILETTE DE VENUS
ENGRAVED BY J. A. L'EVEILLE
AFTER J. B. HUET



Some Notes on a Collection of Old Oak Furniture
By Christopher W. Hughes

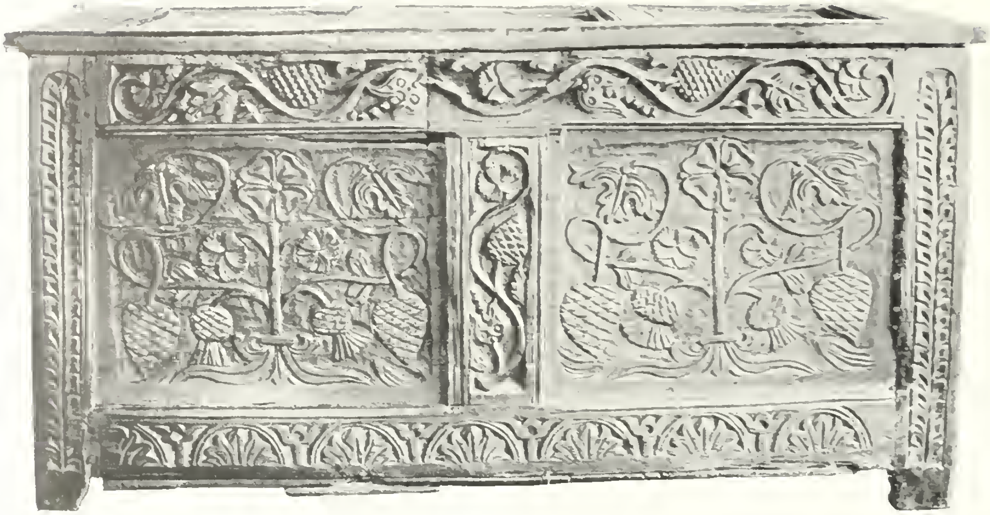
The Cotswolds, once the abode of rich woolstaplers and leather merchants, now a poor agricultural district, have been the home of much of England's best oak furniture; but the migration of the labourers to the towns, the depression of the last few years in farming districts, the consequent break up of many old homes, and, above all, the rage for collecting old oak, have left comparatively little good furniture in the cottages. Those who know the Cotswolds will remember how many splendid mansions are now cottages, and many interesting fireplaces and panelled rooms may be seen in the dwellings of labourers.

These illustrations are of pieces collected in the district during the last few years. The first is an oak stool; it has three carved panels. On those shown in the photograph are carved bowls; one contains pomegranates, the other mythical monsters. The third is a plain "linen" panel. The old man from whom it was purchased believed the panels to be from pew-ends out of Fulbrook Church, Oxon.


No. I.—OAK STOOL WITH CARVED PANELS AND CAST-IRON PICTURE OF ST. JOHN

In the same photograph is a curious cast-iron picture, representing St. John. The picture and frame are separate. There is nothing to indicate the date; it was bought at an auction in Burford, and it is impossible to discover its history, but it gives one the idea of being foreign.

The churches have been terribly ransacked, and it is not uncommon to find communion tables used for dining upon, and it is the exception to find coffin-stools anywhere but in private houses. The churchwardens must have been singularly unscrupulous some years back.



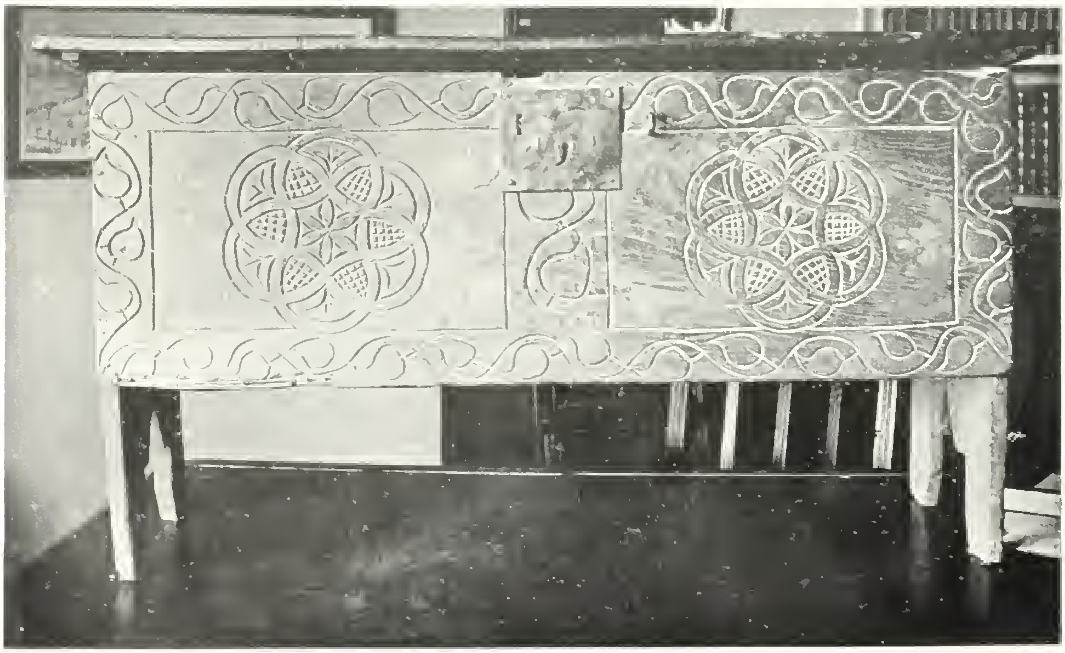
No. II.—OLD CHURCH CHEST

Nos. ii. and iii. are without doubt from churches. No. ii. is very interesting, and it comes from a village on the borders of Oxon. and Warwick. The old lady from whom it was purchased knew it to have been in their family for many years. The top, panels and centre are the oldest parts. I am not sure about the end strips, and the bottom is Jacobean, evidently inserted when the old part was broken away. I had to add a piece in place of the lock, which was gone. The oldest part appears to be fifteenth century.

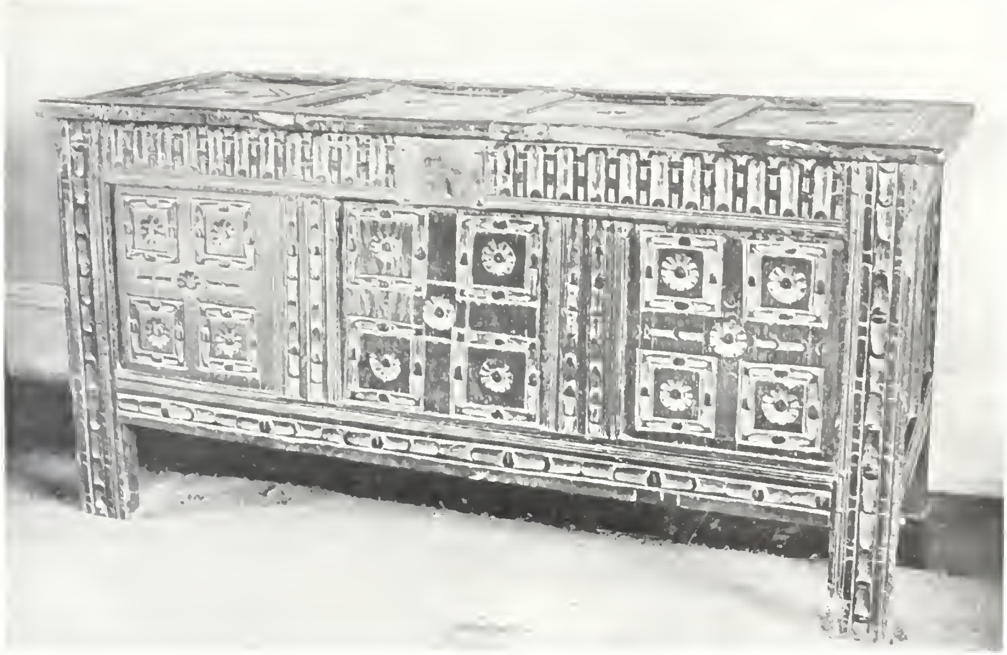
No. iii. is an elm chest of good and bold design; it has a curved keyhole. The date would be, I think, late sixteenth century.

The next chest (No. iv.) is a fine example of Jacobean coffer, 4 ft. 6 in. by 4 ft. 4 in. This was a lucky purchase at an auction, when it passed unnoticed beneath heaps of other furniture, and sold for fifty shillings.

The last is a gate-leg table from Forest Hill, near Oxford, bought at a farmhouse sale. I like to imagine Milton and his young wife, Mary Powell, who were married there, dining at it. This, though it requires a strong imagination, is just possible. How charming the old villages must have been before the advent of corrugated iron, blue slate, and, within, bamboo! Happily the Cotswolds have been kept free, for lack of a railway, of one horror—*i.e.*, red

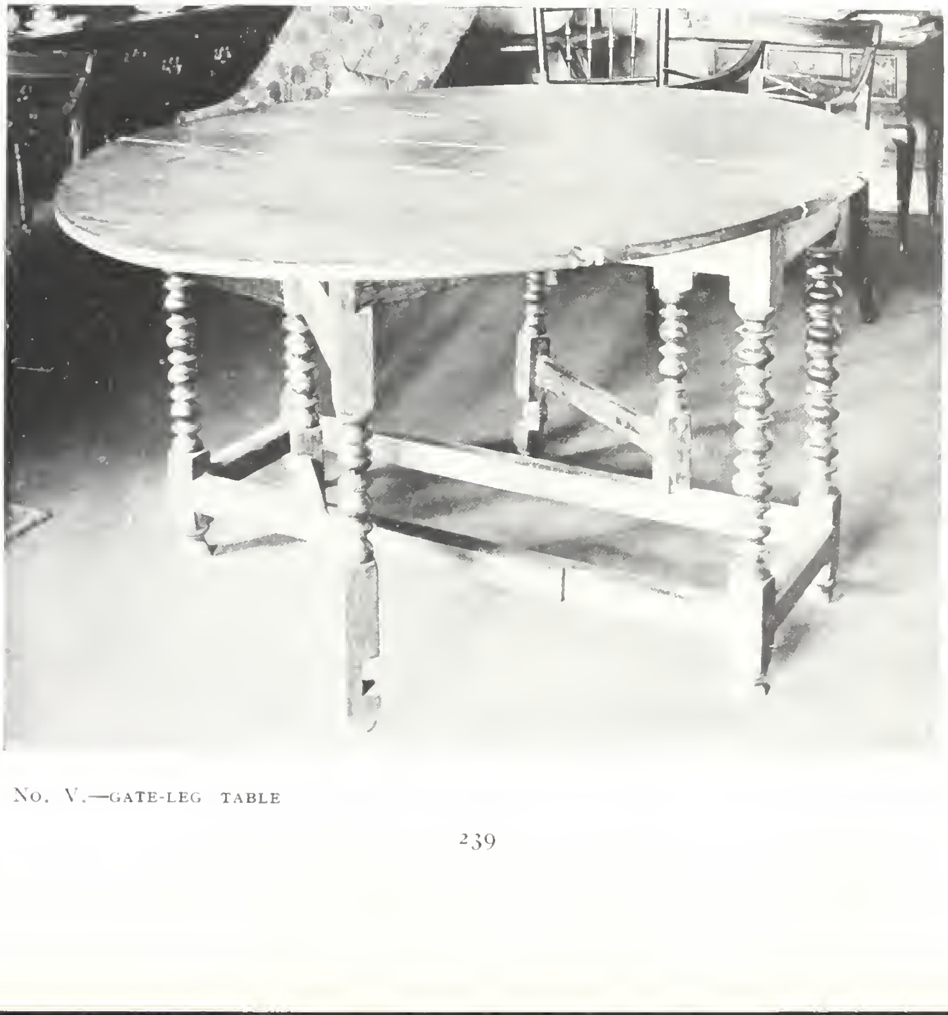


No. III.—LATE SIXTEENTH CENTURY CHEST



No. IV.—JACOBEAN COFFER

brick. Long may it stay away, so that the charm of the old grey cottages shall be preserved even if the old furniture has gone into the hands of collectors. They, after all, appreciate it much more than (for example) the ignorant cottager who cut a foot off the bottom of a magnificent grandfather clock-case because it was too tall for the room in which he wished to have it.



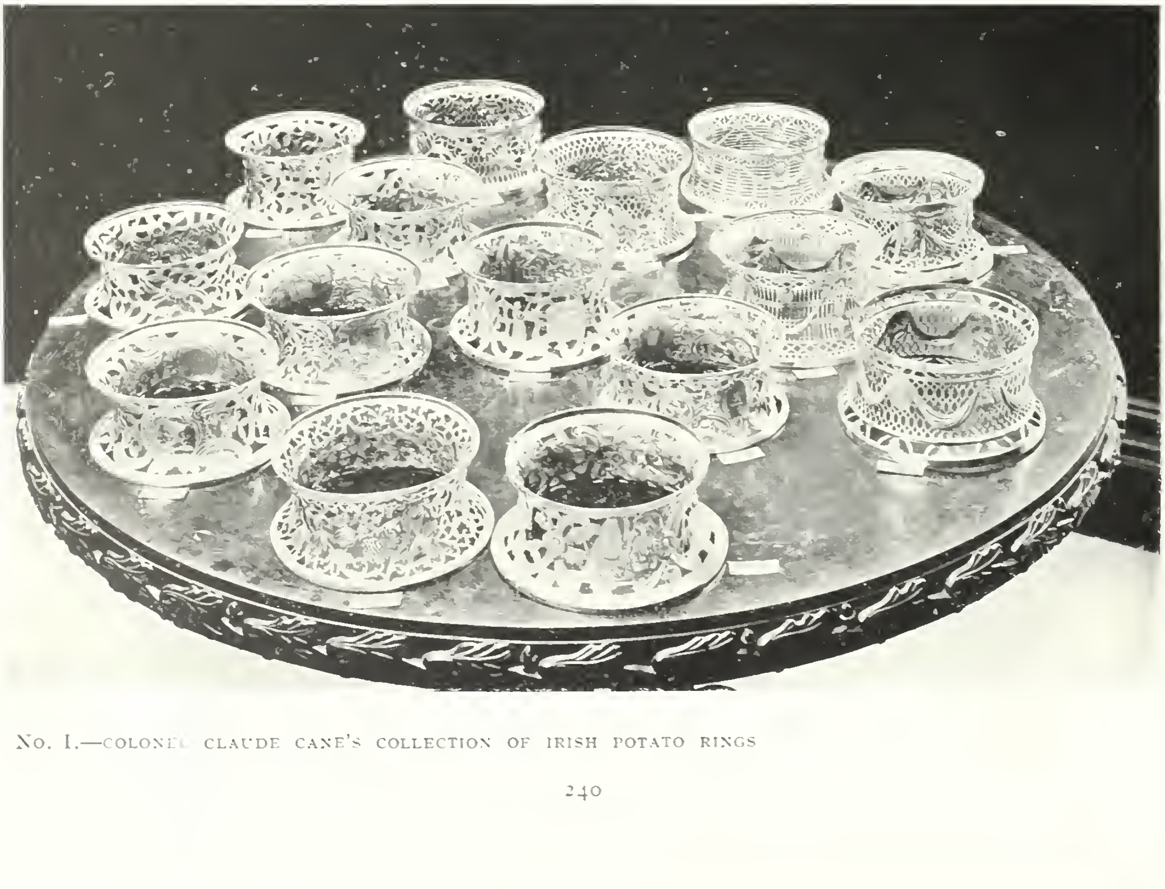
No. V.—GATE-LEG TABLE

Old Silver Plate in the Irish Historical Loan Collection at the Dublin Exhibition

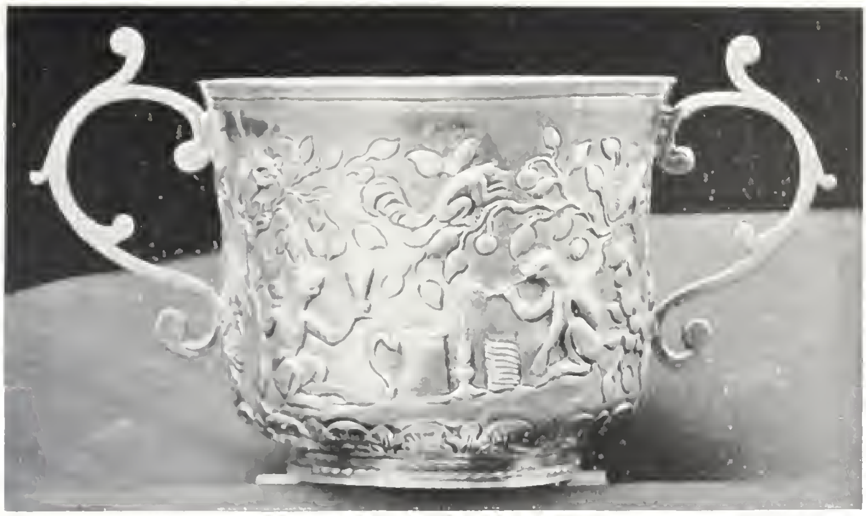
By E. Alfred Jones

Though an unique opportunity has been allowed to pass without collecting together a really representative array of old Irish plate at the International Exhibition at Dublin, many of the specimens on view there are of the utmost value and interest to lovers and collectors of old silver.

"Potato rings," as was to be expected in their place of origin—Dublin—form one of the chief exhibits in point of numbers, Colonel Claude Cane sending his important collection of this exclusively Irish article of domestic plate. This collection comprises fifteen examples, all of which are different in size or design, as will be seen from the illustration (No. i.). Some are pierced with scroll and lattice work, with medallions and festoons in repoussé: others are pierced and decorated with foliage, fruit, animals and birds, while another is decorated with architectural pieces, human figures, etc. It is a comprehensive display of



No. I.—COLONEL CLAUDE CANE'S COLLECTION OF IRISH POTATO RINGS

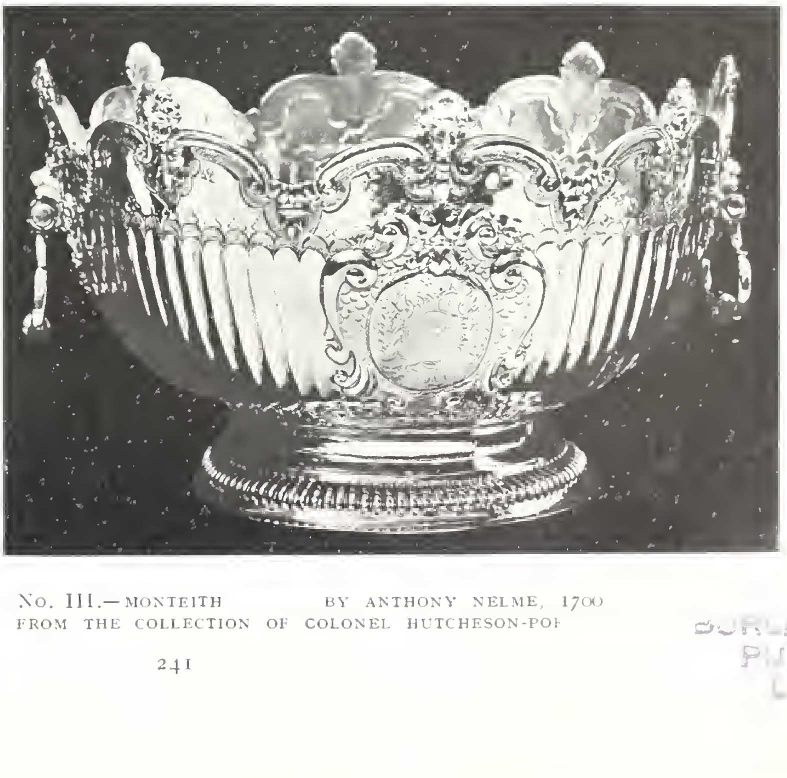


No. II.—IRISH CAUDLE CUP FROM THE COLLECTION OF COLONEL CANE

these rings, made at Dublin by different silversmiths: Charles Townsend, William Hughes, Stephen Walsh, Geo. Hill, Joseph Jackson, Thos. Kinsela, John Locker and Wm. Homer, between 1770 and the year 1781, when this short-lived fashion came to an end. Mr. Henry King also sent two specimens, of different designs, with his collection of plate (No. vii.). The promoters of this section have done well in showing three potato rings, which had been seized with forged hall-marks, as a warning to purchasers of old plate.

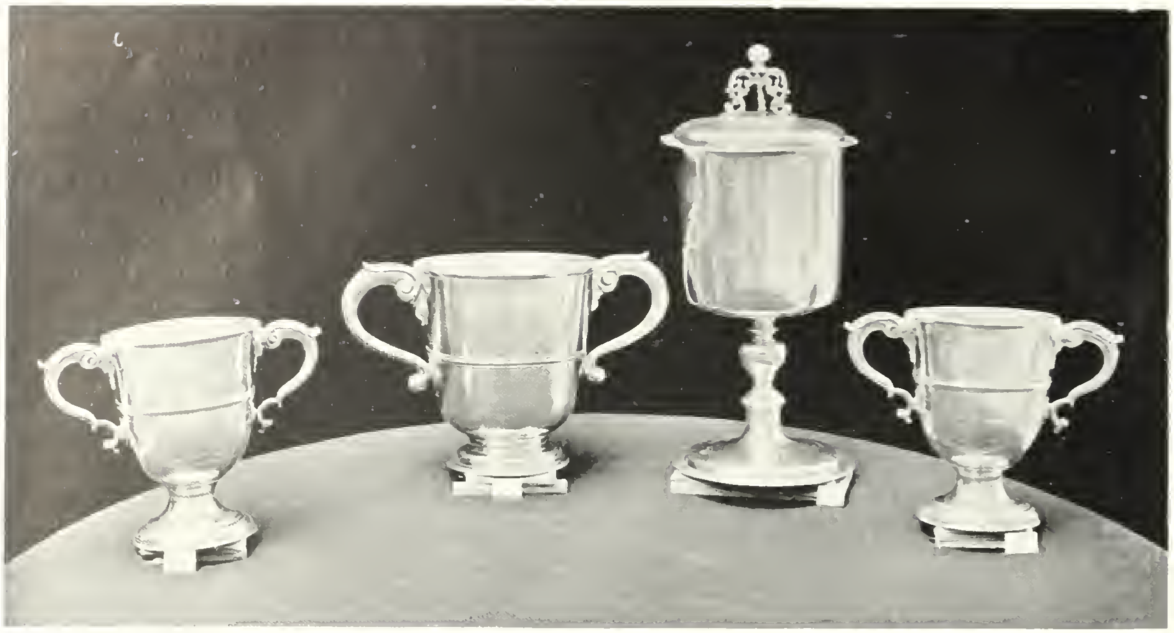
A very interesting small old Irish caudle cup, 4¾ in. high (No. ii.), was also exhibited by Colonel Cane. The orthodox shape of the bowl, which is fixed with two plain scroll handles, calls for no comment; but the unusual repoussé work, consisting of monkeys in the act of drinking and smoking, with a drinking mug and a candlestick before them, with squirrels in trees, deserves more than ordinary notice. Above the short moulded foot, which has a cable band, is a low row of upright acanthus leaves. According to the marks stamped on it, the cup was wrought, about 1690, by Caleb Webb, of Cork. It is to be regretted that the superb caudle cup and cover, made at Cork about the same date by the Flemish immigrant, Charles Bekegle, in Mr. C. J. Jackson's collection, was not exhibited at the same time, and thus afford the throngs of Irish visitors an opportunity of seeing, if not appreciating, the excellence of some of the Cork silversmiths' work. True, the chance of examining another highly important piece of Cork plate occurs in the celebrated silver mace of the Cork Guilds, from the South Kensington Museum, which was fashioned in the reign of William III. by Robert Goble, with the assistance, it is confidently supposed, of the Fleming, Bekegle, just mentioned.

The next piece of plate—exhibited by Colonel Hutcheson-Poë—is a large monteith bowl, 6½ in. high, of the usual type, with a fixed scalloped edge, adorned with cupids' masks at intervals, and with two stirrup-shaped handles attached to lions' masks. The body is decorated with hollow flutings and a large scrolled and scaled panel, engraved with the Santry arms in the centre, and it rests on a low gadrooned foot (No. iii.). It has the London date-letter for 1700, and the mark of the maker, Anthony Nelme, who produced a good number of these bowls. The main interest in this bowl lies in the fact that it belonged to the last Lord Santry, and was frequently used for punch in the orgies of the "Hell Fire Club," of which that peer was a prominent member. The

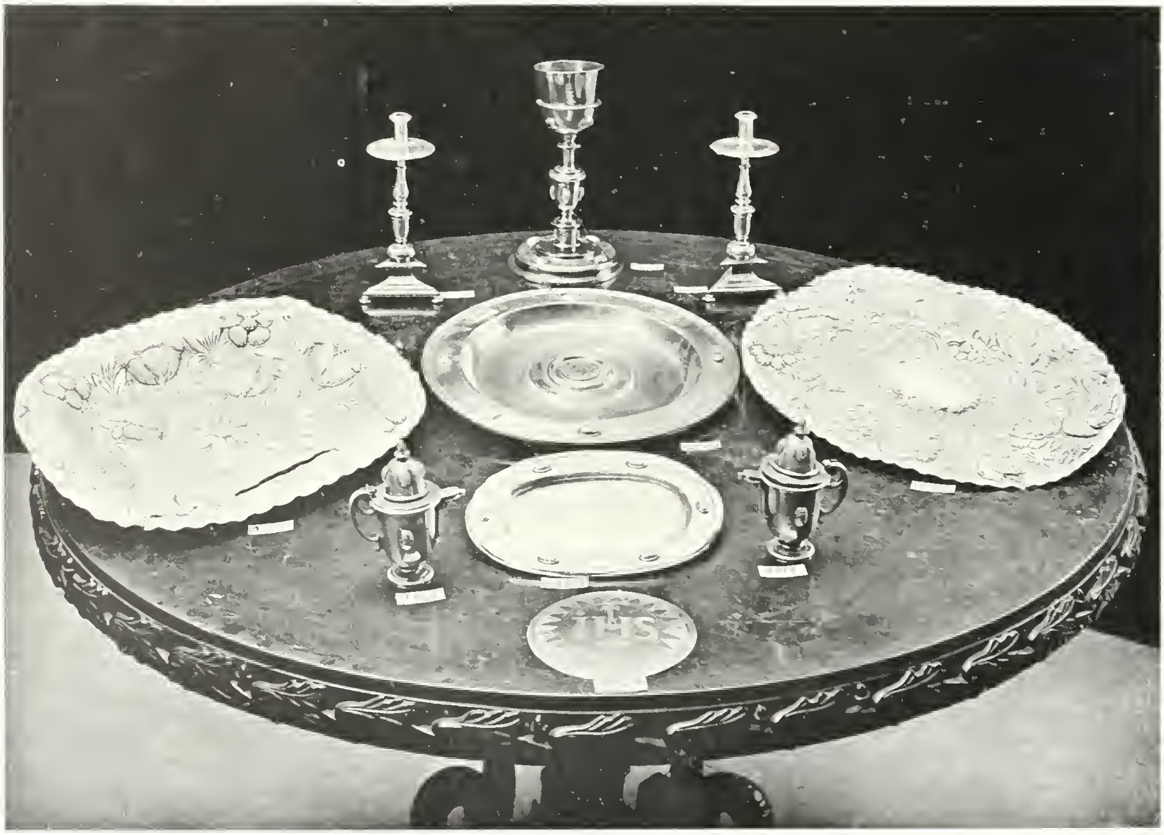


No. III.—MONTEITH BY ANTHONY NELME, 1700
FROM THE COLLECTION OF COLONEL HUTCHESON-POË

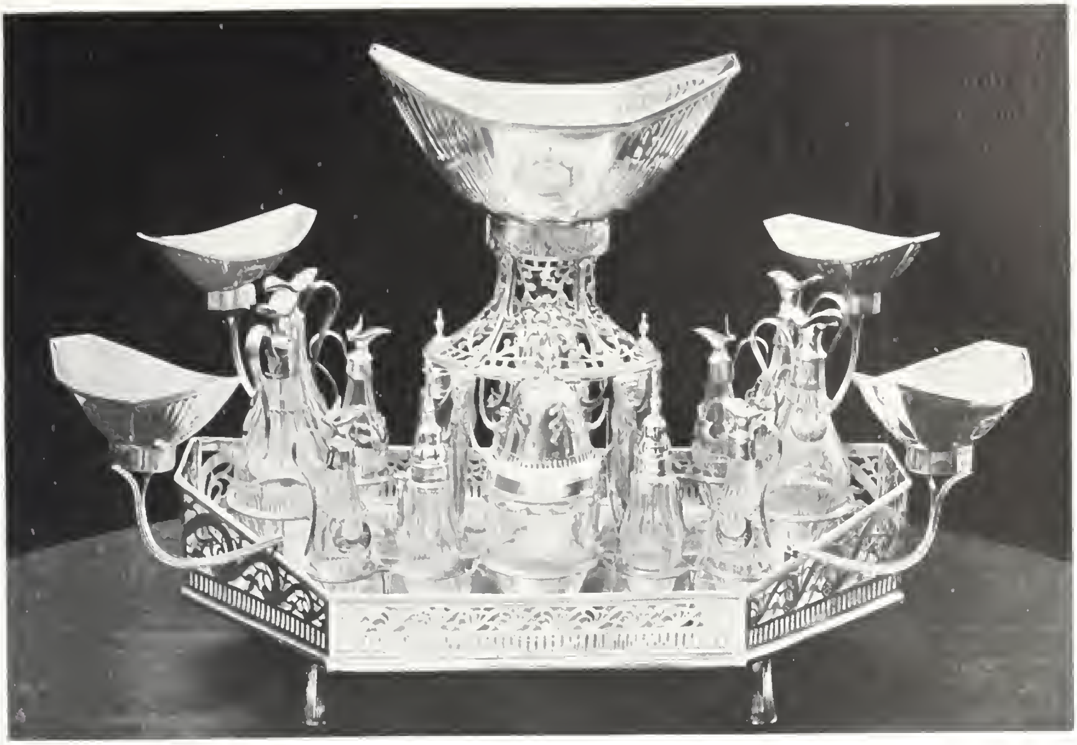
BURLINGAME PUBLIC LIB.



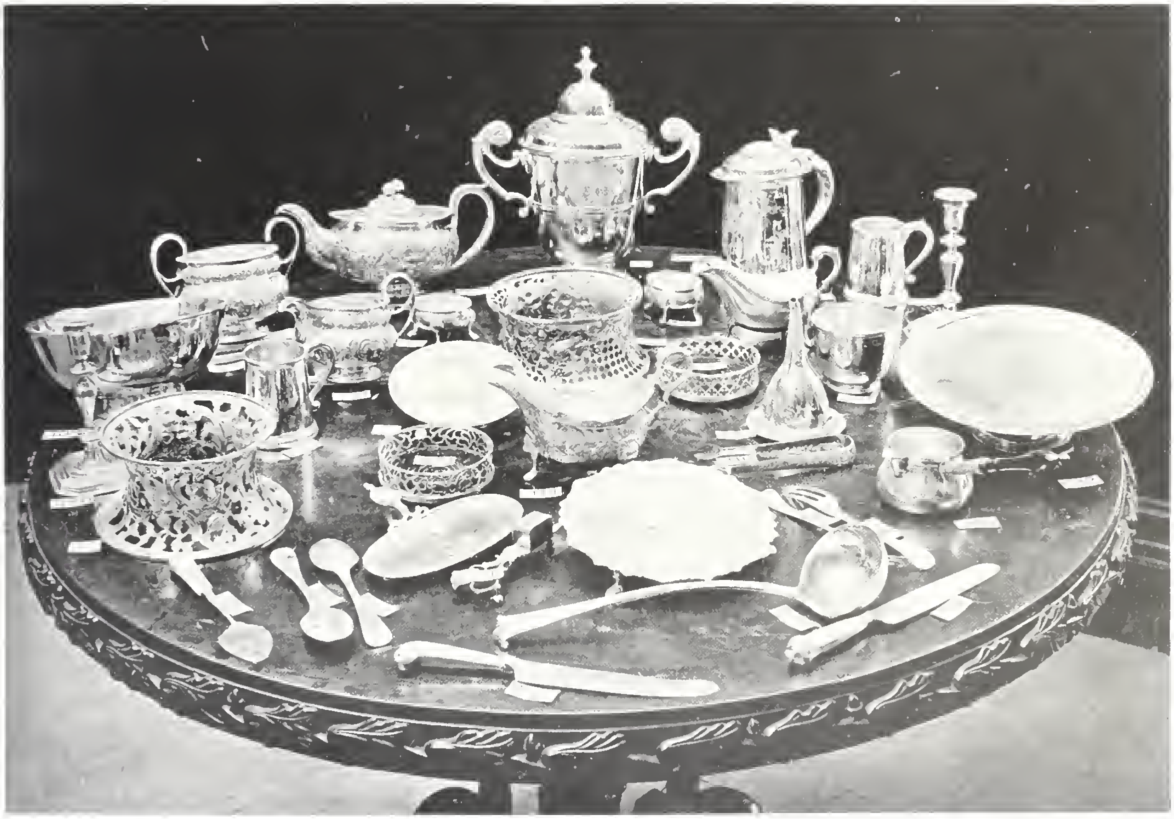
No. IV.—FOUR MASSIVE SILVER CUPS, BELONGING TO THE CORPORATION OF DROGHEDA



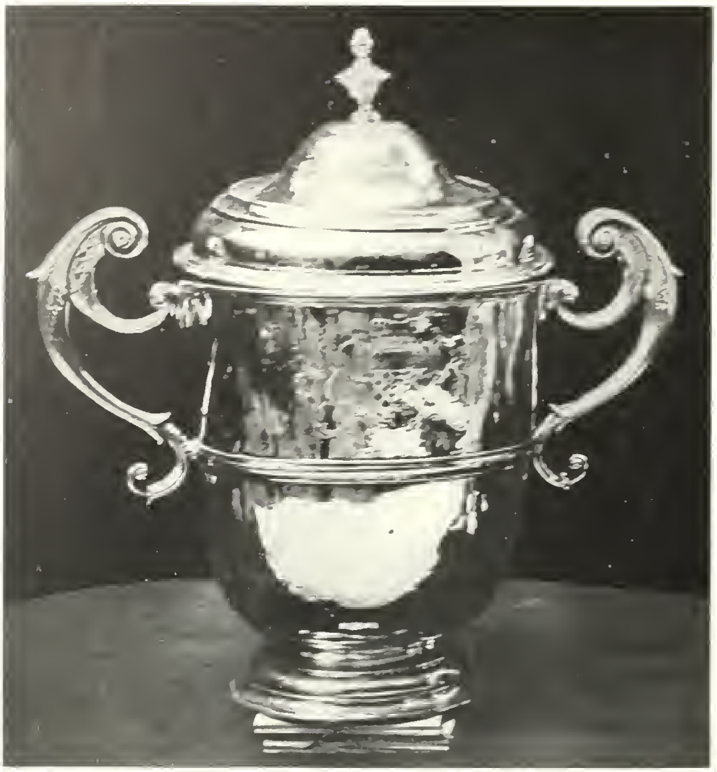
No. V.—SOME PIECES OF SPANISH ECCLESIASTICAL PLATE, THE PROPERTY OF THE ARCHBISHOP OF TUAM, AND TWO SEVENTEENTH CENTURY DUTCH ROSE-WATER DISHES



No. VI.—CENTREPIECE AND CRUET STAND COMBINED, BY DAVID KING, 1707-8, THE PROPERTY OF MRS. L. HARRIS



No. VII.—MR. HENRY KING'S COLLECTION OF PLATE



No. VIII.—CUP WITH DOMED COVER BY DAVID KING
FROM THE COLLECTION OF LORD CASTLETOWN

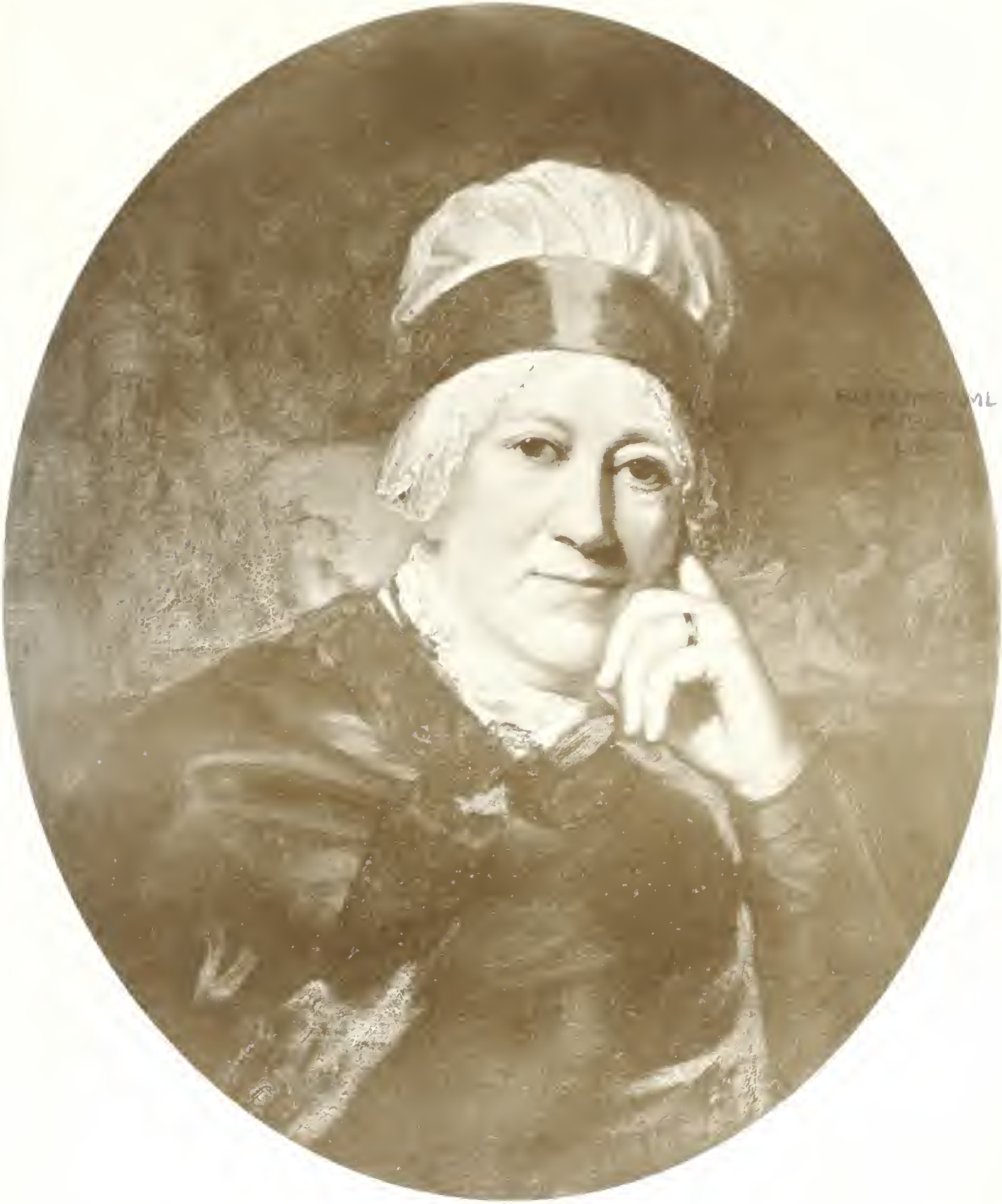
ruins of the club are still visible on the Dublin mountains, and this actual bowl is represented in the portrait group of members of the club, now in the National Gallery in the Irish capital. The original silver corkscrew of this club, fashioned at Dublin, has also been sent to the Exhibition. This recalls the presence of a similar monteith, belonging to Magdalen College, Oxford, in the well-known picture, *May Morning*, by Holman Hunt. The owner of this bowl also sent several other excellent pieces of old domestic plate, mostly of the eighteenth century.

Civic plate, exclusive of some maces exhibited, is represented by the four massive silver cups, all of Irish make, the property of the Corporation of Drogheda (No. iv.). The earliest is the tall plain cup on a baluster stem, $17\frac{1}{2}$ in. high, made in the last half of the seventeenth century, with the curious and unsuitable addition of a scrolled handle with bead finial on the cover. The other three cups, $8\frac{1}{2}$ in. and $7\frac{15}{16}$ in. high, are of early eighteenth century date, and of the ordinary bell-shape with harp-like handles.

The Archbishop of Tuam has lent some most interesting ecclesiastical plate of Spanish work, dating from the first half of the seventeenth century. It comprises a silver-gilt chalice with a shallow bowl on a high baluster stem with a circular moulded base, decorated with enamelled bosses, $10\frac{3}{4}$ in. high; two short, jug-shape cruets; two dishes with similar enamelled bosses; and two candlesticks on slender baluster stems, on tripod bases, $9\frac{1}{2}$ in. high. They are engraved with the arms of the Archbishopric of Tuam. These vessels have an interesting history: they belonged to an Irish ecclesiastic who achieved some distinction, Malachy O'Queely, born in Thomond, completed his studies in Paris, and appointed Archbishop of Tuam by Pope Urban VIII. In 1645 he became adviser to General Taafe, and was captured by the Scots near Sligo, and put to death. This plate was stolen, but was, happily, discovered at Lisbon, where it was purchased, and presented to the church of St. Joseph, Ballyglass, where it is now preserved (No. v.). The chalice is very like the two exhibited by Sir T. Gibson Carmichael and Mr. J. Blumenthal at the Burlington Fine Arts Club in 1901, and the ewer is not unlike one belonging to Mr. Percy Macquoid. In the same illustration are two rose-water dishes, embossed with flowers, Dutch work of the middle of the seventeenth century.

A large and uncommon piece of plate, exhibited by Mrs. L. Harris, is the silver centre-piece and cruet stand combined (No. vi.). The tray is of octagonal form, on four feet, with upright sides, pierced with a scroll ornament and a band of vertically-pierced work. The octagonal boat-shape dish in the centre is supported on a frame, decorated with pierced foliage, resting on four legs with satyrs' masks joined by festoons. Four smaller baskets of the same shape are fitted in small brackets at the sides of the tray, and it contains no fewer than fourteen silver-mounted bottles of various sizes. It was made at Dublin in 1796-97 by Robert Breading.

Mr. Henry King's collection of plate includes many articles for domestic purposes, beginning with a plain tankard with domed cover of the usual shape; a large salver on foot; a nice pair of octagonal candlesticks with baluster stems; and an oval snuffer tray with a single handle, all of which were made in 1707-8 by



COUNTESS SPENCER

BY SIR JOSHUA REYNOLDS

FROM THE COLLECTION AT CHATSWORTH

By kind permission of His Grace the Duke of Devonshire

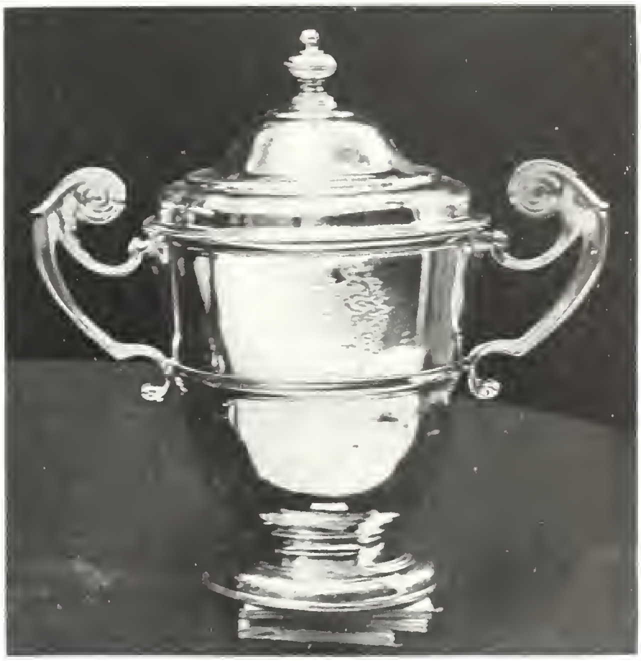
the well-known Dublin silversmith, David King. Then come two small plain mugs, dated 1730; and a large plain bowl on foot, the latter by Thomas Williamson, of Dublin, 1732. The collection includes among other pieces of old Irish silver, illustrated on No. vii., a good specimen of the plain cups with high domed covers and harp-shape handles, which was wrought by David King in 1716-17. It is very like the cup of two years later by the same Dublin silversmith, exhibited by Lord Castletown (No. viii.), and the smaller one of the same date belonging to Lord Castlemaine (No. ix.).

Though not of Irish make, two pieces of plate of historical importance are shewn, namely, an octagon silver jug, and two small tankards, of German work, which were presented by the Irish Parliament to Captain W. Weldon in 1641.

The exigencies of space forbid more than a cursory reference to many other choice examples of old plate, as well as swords, snuff-boxes, and other Irish historical relics, such as the silver collar and box conferred by Queen Elizabeth on Maurice Roche, Mayor of Cork, in 1571; the Regalia of the Corporation of Skinner's Alley, Dublin, consisting of a chair, mace, two handled silver cup and two swords; and the old silver mace, of eighteenth century date, of the Irish House of Commons.

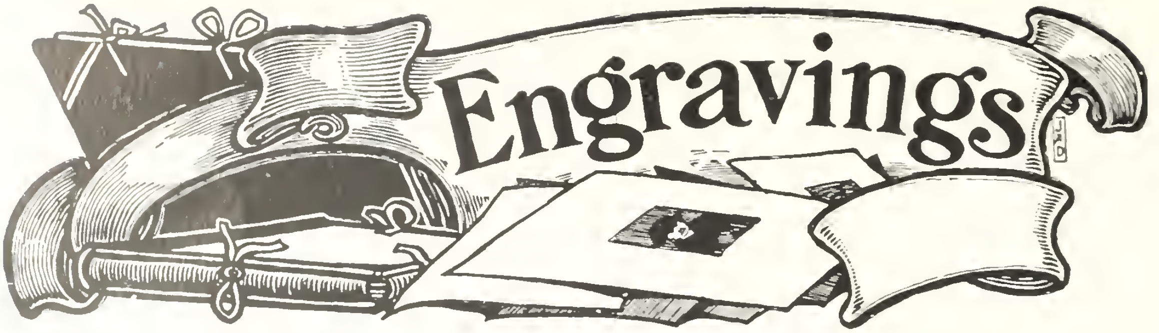
Admirers of early Celtic metal work could study the celebrated Lismore crosier of the twelfth century, lent by the Duke of Devonshire, who also sent the famous *Book of Lismore*, written about the middle of the fifteenth century.

I desire to express my thanks for the assistance accorded to me by the Honorary Secretary of this section, Colonel A. Courtenay, C.B. The photographs were taken by Mr. W. Lawrence, of Dublin.



No. IX.—CUP WITH DOMED-COVER FROM THE COLLECTION OF LORD CASTLEMAINE

BURLINGAME PUBLIC LIB



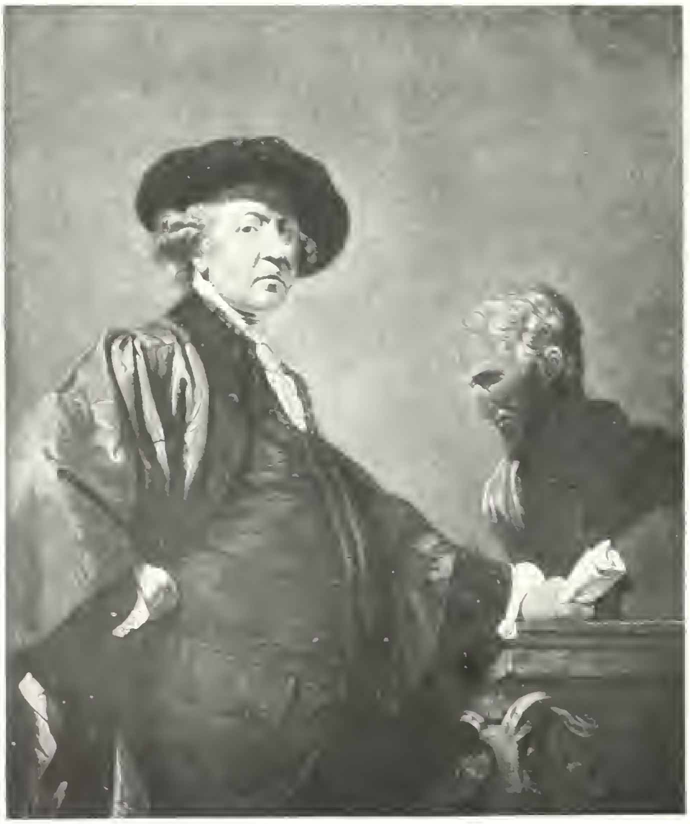
Valentine Green and his Work

By W. G. Menzies

Amongst the many magnificent mezzotints produced during the latter half of the eighteenth century few are more highly prized than those executed by Valentine Green. They are, in fact, regarded as amongst the best examples of the art of mezzotint ever executed, his wonderful interpretations of Reynolds's portraits of the grand dames of the period being especially prized.

Valentine Green was born in Worcestershire in 1739, but the exact locality of his birthplace is unknown. Both Halesowen, near Birmingham, and the little village of Salford, near Evesham, claim the honour, but up to the present the question has never been satisfactorily decided. The son of a dancing master, he was, when about fifteen years of age, placed in the office of a lawyer at Evesham, where for some time he applied himself with no special diligence to the study of law. His artistic inclinations, however, eventually became too strong to be suppressed, and, though much against his father's wish, he abandoned the law and became the pupil of a small line-engraver at Worcester. During this period he was taught the art of mezzotint, soon acquiring a remarkable skill with the scraper. Feeling that his chances of success would be restricted in a provincial town, he came to London in 1765, where he soon became known as an engraver of great promise. In fact, his engravings were considered worthy of inclusion in the exhibitions at Spring Gardens held by "The Society of Artists of Great Britain," of which society he was elected a member in 1766.

Fortune did indeed smile on Green at this period. Rapidly becoming recognised as one of the greatest engravers of the period, we find him in 1768 an exhibitor at the first exhibition of the Royal Academy, which had been founded by Sir Joshua Reynolds and others who had ceased to contribute to the exhibitions of "The Society of Artists of Great Britain," owing to the quarrels and dissensions which distinguished its management. Benjamin West, who succeeded Reynolds as President of the Royal Academy, had painted a large canvas depicting the return of Regulus to Carthage, and this Green made the subject of his plate for exhibition at the newly-formed



SIR JOSHUA REYNOLDS, FROM THE MEZZOTINT BY VALENTINE GREEN institution in Pall Mall. Its success was immediate, and it will ever rank as one of his finest efforts with the scraper.

It might here be mentioned that in 1775 Green was elected one of the six Associate Engravers of the Royal Academy.

The Regulus plate was followed by a large number of other plates after West, whilst the works of such masters as Romney, Gainsborough and Cotes, as well as Van Dyck, Rubens, and many of the early Italian masters, were often made subjects for his plates.

When only thirty-four, Green became mezzotint engraver to King George III., and in 1775 was honoured with the appointment of engraver in mezzotint to Charles Theodore, Elector Palatine.

By this time his success was assured, and few engravers of his time could surpass him either in excellence of work or popularity. His large prints, after West, illustrating scenes in classical history, though now somewhat neglected, were at this period most keenly appreciated.

Like many another of his craft, Green was not lacking in business enterprise. He saw the readiness with which the portraits by Sir Joshua Reynolds lent themselves to interpretation by the scraper, and commenced a series of full-length standing portraits after Sir Joshua's paintings of some of the most beautiful women of the period. The idea was excellent, and that it proved a success is scarcely to be wondered at when we learn that the published price of each plate was only fifteen shillings, and even less if the whole series was subscribed for.

Green had already engraved several plates after works by Reynolds with considerable success, but none could compare with the plates he now executed. They were literally masterpieces, and included portraits of such famous beauties as Jane Countess of Harrington, the Countess of Salisbury, and the Duchess of Rutland, all of which now realise, when fine impressions, sums ranging from £200 to over £1,000.

Having been appointed in 1775 engraver to the Elector Palatine of the Rhine, Green formulated the bold idea of engraving the best pictures in the Dusseldorf Gallery, but unfortunately it was not to be attended with the success which characterised his earlier enterprise. He obtained a patent from the Duke of Bavaria in 1789, giving him the exclusive permission to engrave and publish the plates, and in about six years published no fewer than twenty-two prints. At first everything pointed to the venture being a success, but the French besieging the city in 1798, the castle and gallery were destroyed, and with them the result of many years' work and the expenditure of a large sum of money on the part of Green.

This did not end Green's troubles. Other undertakings were ruined by the disturbances caused by the French Revolution, and a greater part of the money he had earned by nearly forty years' engraving was thus lost.

In 1805 the British Institution was founded, and Green was fortunate enough to secure the position of Keeper, which post he occupied for about eight years. He died on June 29th, 1813, in his 74th year.

One of the greatest engravers of his time, Green engraved in about forty years nearly four hundred plates, and when one considers his work as a whole, it is then that the greatness of the man becomes apparent. One is especially struck by its variety, while its general excellence is also a distinguishing feature. No matter whether one examines a portrait after one of his contemporaries or a plate after some Italian master, the same masterly execution is evident.

Like so many of his contemporaries, Green found his inspiration in the works of Reynolds, but a collector of prints will find that the works of Van Dyck, Rubens, and many other old masters were also made the subject of his skill. His plates after Reynolds, more especially the full-length female portraits, are those most keenly sought for at present, and the majority are rapidly becoming forbidden game to the ordinary collector.

In 1780 he engraved the portrait of *Mary Isabella Duchess of Rutland*, from the picture painted by Reynolds when a guest of the Duke of Rutland at Belvoir, which perished in the disastrous fire in 1816. Reynolds's wonderful canvas is gone, but we still have Green's superb mezzotint, in which the masterly brushwork of Sir Joshua lives again, and which is now so highly esteemed that a fine impression has realised the remarkable sum of one thousand guineas. *Lady Betty Delmé and Children* is another highly-prized print by Green, after Reynolds, whilst another is that charming group of the *Ladies Waldegrave*, the three beautiful grand-nieces of Horace Walpole. For the first over £950 has been given, whilst the other has realised nearly £600. In fact, Green's Reynolds prints make a truly wonderful gallery. Amongst them we find, in addition to those already mentioned, portraits of the ill-fated *Countess of Salisbury*, *Viscountess Townshend*, *Countess Talbot*, and *Lady Jane Halliday*, whilst the male portraits include those of *Sir Joshua Reynolds*, after the picture by himself at the Royal Academy, *Lord Dalkeith*, and the *Duke of Bedford, with Lords Henry and William Russell, and Miss Vernon.*

Of his portraits after other masters his portrait of *Lord Nelson*, after Abbott, is held in considerable esteem, as, too, are his plates of *Richard Cumberland* and *Mrs. Yates*, both after Romney, certain of his Van Dyck portraits, *George Washington*, after Trumball, and *Garrick*, after Gainsborough.

His historical subjects, after West, include *The Stoning of Stephen*, *Hannibal vowing eternal hatred to the Romans*, and *Mark Antony's Oration on the Death of Cæsar*, whilst his plates after other masters include subjects after Domenichino, Murillo, and the Caracci.

LIST OF THE PRINCIPAL MEZZOTINTS BY VALENTINE GREEN SOLD BY AUCTION 1901-1907.

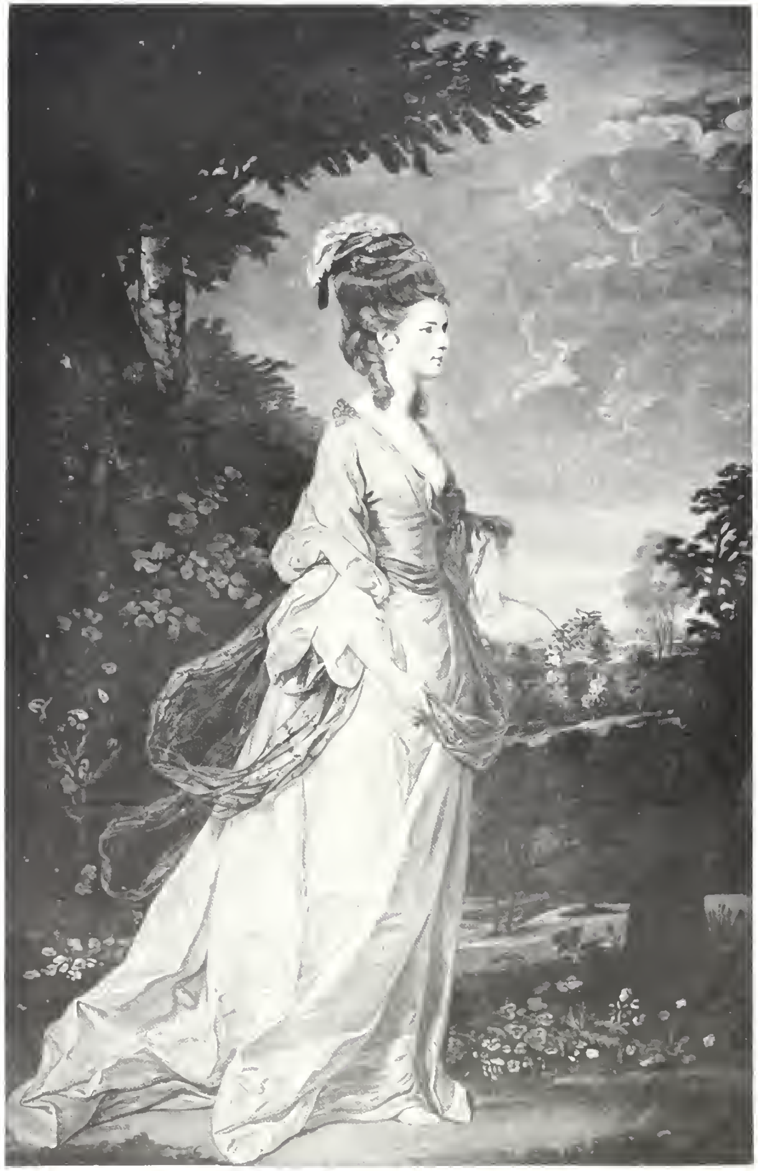
TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.		
				£	s.	d.
Abbott, Samuel Francis	Abbott	1906	m. 1st st.	19	19	0
Air-Pump, The	Wright	1902	m. 1st st.	17	6	6
Air-Pump, The	Wright	1907	m. p. b. l.	21	10	0
Ancrum, Countess of...	Falconet ...	1906	m. p. b. l.	1	13	0
Aylesford, Countess of	Reynolds ...	1901	m. 2nd st.	72	19	0
*Aylesford, Countess of	Reynolds ...	1905	m. 2nd st.	462	0	0
Aylesford, Countess of	Reynolds ...	1905	m. scratched letters	225	0	0
Bedford, Francis Duke of	Reynolds ...	1901	m.	75	12	0
Bedford Family, The	Reynolds ...	1906	m. 1st st.	40	0	0
Blackheath Golfers	Abbott	1902	m.	26	0	0
†Bradshaw, Master, and Sisters ...	Wright	1903	m. 1st st.	94	10	0
Bridport, Lord	Abbott	1902	m. p. b. l.	17	6	6
British Naval Victors	Abbott	1906	coloured	6	6	0
Campbell, Miss Sarah	Reynolds ...	1907	m. p. before name of personage, name of artist, etc., in etched letters	410	0	0
Campbell, Miss Sarah	Reynolds ...	1904	m. 1st st.	204	15	0
Campbell, Miss Sarah	Reynolds ...	1901	m. slightly damaged	190	0	0
Campbell, Miss Sarah	Reynolds ...	1907	m. 2nd state	21	0	0
Compton, Lady E.	Reynolds ...	1905	m. 1st st.	609	0	0
‡Compton, Lady E.	Reynolds ...	1905	m. 1st state, etched letters	525	0	0
Compton, Lady E.	Reynolds ...	1903	m. 2nd st.	110	5	0
Cosway, Mrs.	M. Cosway ...	1901	m. 1st st.	273	0	0
Cosway, Mrs.	R. Cosway	1901	m.	50	0	0
Cumberland, Duchess of	Gainsborough ...	1903	m. 1st st.	29	8	0
"Cynthia" (The Duchess of Devonshire) ...	M. Cosway ...	1901	m.	55	13	0
Danby, Henry Earl of	Van Dyck ...	1905	m. 1st st. b. l.	40	19	0
Delmé, Lady Betty, and Children	Reynolds ...	1901	m. 1st st.	966	0	0
Delmé, Lady Betty, and Children	Reynolds ...	1902	m. 2nd st.	183	15	0
Devonshire, Duchess of	Reynolds ...	1903	m. 1st st.	262	10	0
Devonshire, Duchess of	Reynolds	1902	m. 2nd st.	194	15	0
Education ... ... Child of Sorrow	Paye	1907	m. pair	19	10	0
Fordyce, Henrietta	A. Kauffman	1902	m. proof	27	6	0
Garrick, David	Gainsborough ...	1903	m. 1st st.	28	7	0
Garrick, David	Gainsborough ...	1906	m. e. l. p.	2	0	0
Georgiana Duchess of Devonshire	M. Cosway ...	1901	m. 1st st., wide margin	68	5	0
Georgiana Duchess of Devonshire	M. Cosway	1901	m. 2nd st.	57	15	0
Green, Valentine	Abbott	1906	m.	4	14	6
Green, General	Peel	1902	m. 1st st.	54	12	0
Green, Mrs., and Child	Falconet ...	1903	m. 1st st.	14	14	0
Gulston, Joseph and John	Cotes	1906	m.	5	0	0
Gwyn, Eleanor	Lely	1906	m.	2	2	0
Halliday, Lady Jane	Reynolds ...	1901	m. 1st st.	472	10	0
Halliday, Lady Jane	Reynolds ...	1907	m. p. before name of personage, name of artist, etc., in etched letters	820	0	0
Harrington, Countess of	Reynolds ...	1901	m. 1st st.	210	0	0
§Harrington, Countess of ...	Reynolds ...	1905	m. 1st st.	682	10	0
Harrington, Countess of	Reynolds ...	1903	m. 3rd st.	46	4	0

* Sold in 1901 for 60 guineas.

‡ Purchased by the owner for 217 guineas a few years ago.

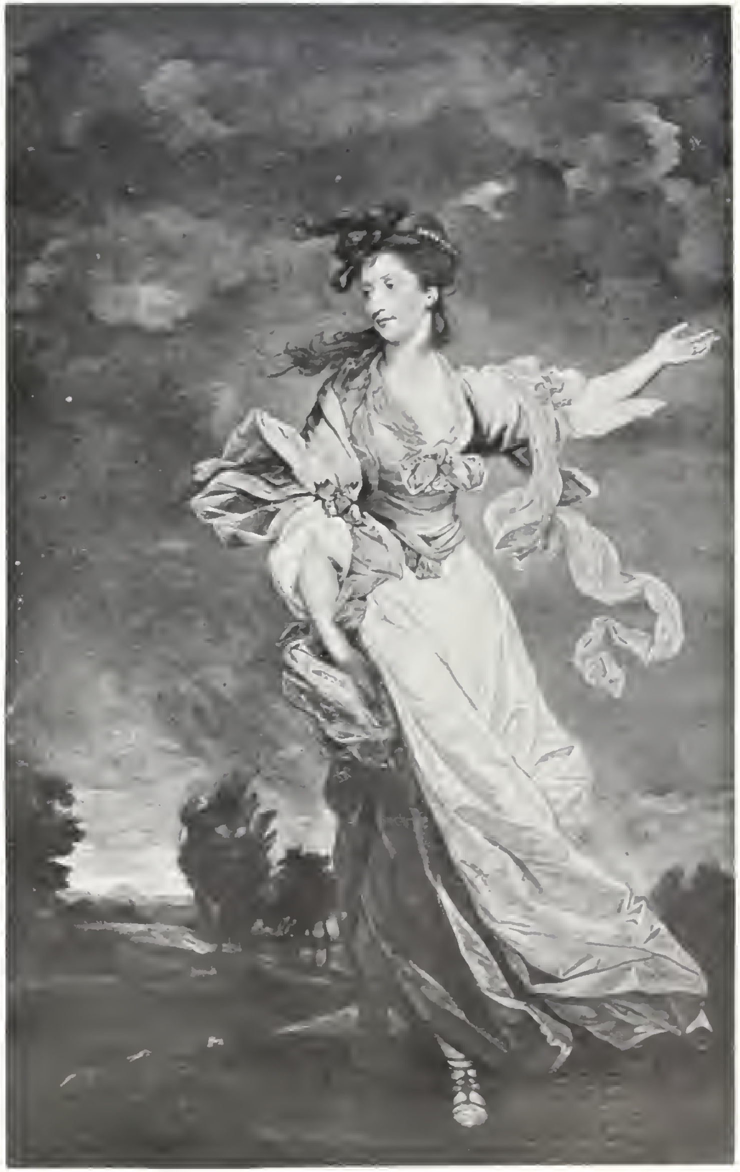
† Sometimes catalogued as the Wright Family.

§ Purchased by the owner for 420 guineas.



JANE COUNTESS OF HARRINGTON

FROM THE MEZZOTINT BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS



LADY JANE HALLIDAY

FROM THE MEZZOTINT BY VALENTINE GREEN, AFTER SIR JOSHUA REYNOLDS

Title.	Artist.	Date.	Remarks.	Price.
				£ s. d.
Head of a Young Man	Rembrandt	1902	m. 1st st.	9 19 6
Herbert, Lady H.	Reynolds	1901	m. 1st st.	451 10 0
Herbert, Lady H.	Reynolds	1901	m. 1st pub. st.	225 15 0
Herbert, Lady H.	Reynolds	1905	m. 2nd st.	535 10 0
Herbert, Lady H.	Reynolds	1905	m. e. l. p.	309 15 0
Howard, Lady C.	Reynolds	1901	m. 1st st.	462 0 0
Howard, Lady C.	Reynolds	1905	m. 2nd st.	31 10 0
Hunter, Catherine (afterwards Mrs. Clarke)	——	1907	m. proof	6 5 0
Jones, Miss Polly	Calze	1906	m. 1st st.	2 2 0
Laurens, Henry	Copley	1906	m.	9 15 6
Lunardi's Balloon	Byron	1907	m.	5 10 0
Manners, Lady Louisa	Reynolds	1907	m. 1st st.	231 10 0
Manners, Lady Louisa	Reynolds	1901	m. 1st st.	210 0 0
Manners, Lady Louisa	Reynolds	1907	m. p. before name of personage, name of artist, etc., etched	670 0 0
Manners, Lady Louisa	Reynolds	1901	m. 2nd st.	92 8 0
Nelson, Lord	Beechey	1906	coloured	3 5 0
Newbattle, Lord, and his Sister	Read	1907	m.	9 19 6
Nuneham, Lady E.	Falconet	1901	m. proof	90 6 0
Pamela and Phyloclea	Lely	1906	m. e. l. p.	7 0 0
Ray, Miss Martha	Dance	1906	m.	2 0 0
Reynolds as President	Reynolds	1905	m. 1st st.	168 0 0
Rutland, Duchess of	Reynolds	1901	m. 1st st.	1050 0 0
Rutland, Duchess of	Reynolds	1905	m. 1st st.	892 10 0
Rutland, Duchess of	Reynolds	1902	m. 1st st.	630 0 0
Rutland, Duchess of	Reynolds	1906	m. 1st st.	712 0 0
Rutland, Duchess of	Reynolds	1902	m. 2nd st.	178 10 0
Salisbury, Countess of	Reynolds	1901	m. 1st st.	472 10 0
Salisbury, Countess of	Reynolds	1905	m. 1st st.	483 0 0
Salisbury, Countess of	Reynolds	1902	m. 1st st.	525 0 0
Salisbury, Countess of	Reynolds	1902	m. 2nd st.	155 0 0
Stuart, Miss	Willison	1906	m. p. b. l.	14 0 0
Talbot, Countess	Reynolds	1901	m.	220 10 0
Talbot, Countess	Reynolds	1902	m. 2nd st.	28 7 0
Thelluson, Miss	Falconet	1907	m. 1st st.	6 6 0
Townshend, Viscountess	Reynolds	1901	m. 1st st.	472 10 0
Townshend, Viscountess	Reynolds	1901	m. 1st st., etched letters	170 0 0
Townshend, Viscountess	Reynolds	1902	m. 2nd st.	54 12 0
Venus	Barry	1907	coloured	9 19 6
Waldegrave, The Ladies	Reynolds	1901	m. 1st st.	525 0 0
Waldegrave, The Ladies	Reynolds	1904	m. 1st st.	460 0 0
Waldegrave, The Ladies	Reynolds	1902	m. 2nd st.	199 10 0
Waldegrave, The Ladies	Reynolds	1906	m. 3rd st.	70 8 0
Washington, General	Trumball	1905	coloured	105 0 0
Washington, General	Trumball	1907	m.	57 15 0
Winter's Tale, A	Opie	1902	m. e. l. p.	29 0 0
Winter's Tale, A School, A	Opie	1902	coloured, pair	34 0 0
The same pair	Opie	1905	m. proofs	53 11 0
West, Elizabeth, and Child	——	1907	m. proof	10 10 0
Wharton, Sir Thomas	Van Dyck	1905	m. 1st st. b. l.	77 14 0
Yates, Mrs., "Melpomene"	Romney	1906	m. proof	1 1 0
Yorke, Mrs. Agneta	Cotes	1903	m. 1st st.	21 0 0
Yorke, Mrs. Agneta	Cotes	1907	m. small plate, p. b. l.	7 5 0
Yorke, Mrs. Agneta	Cotes	1907	m. large plate	3 10 0

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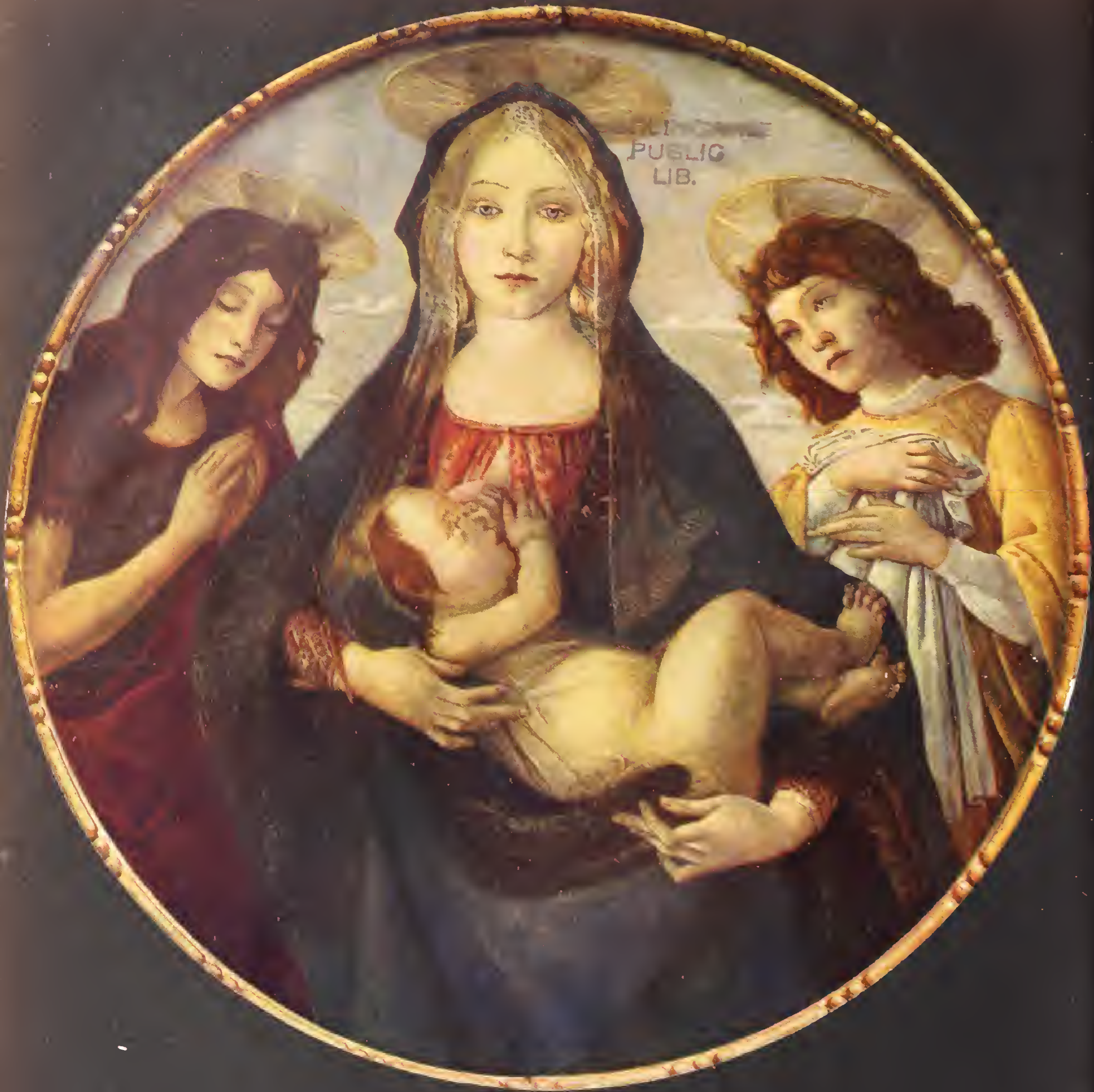

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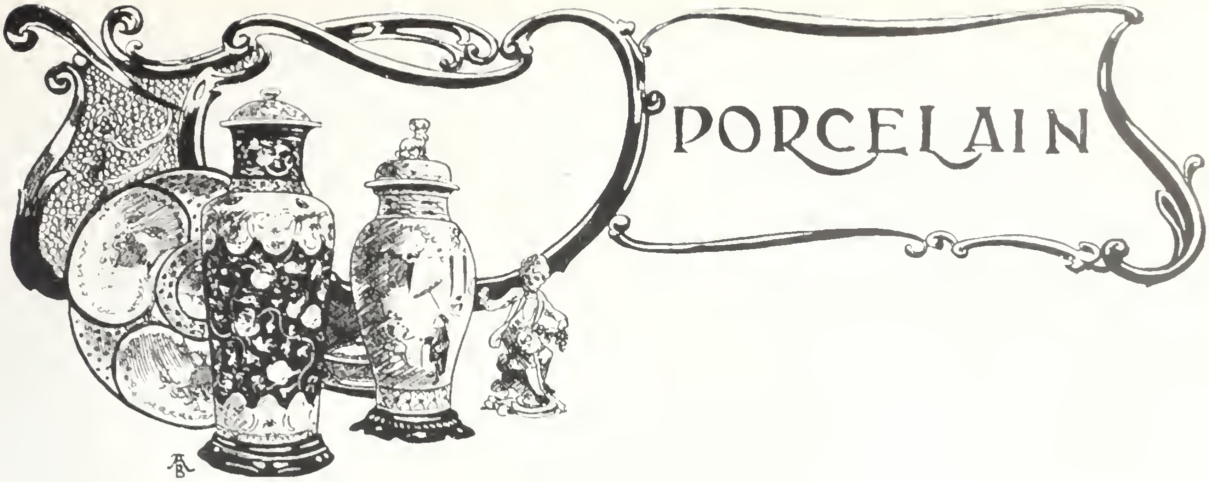
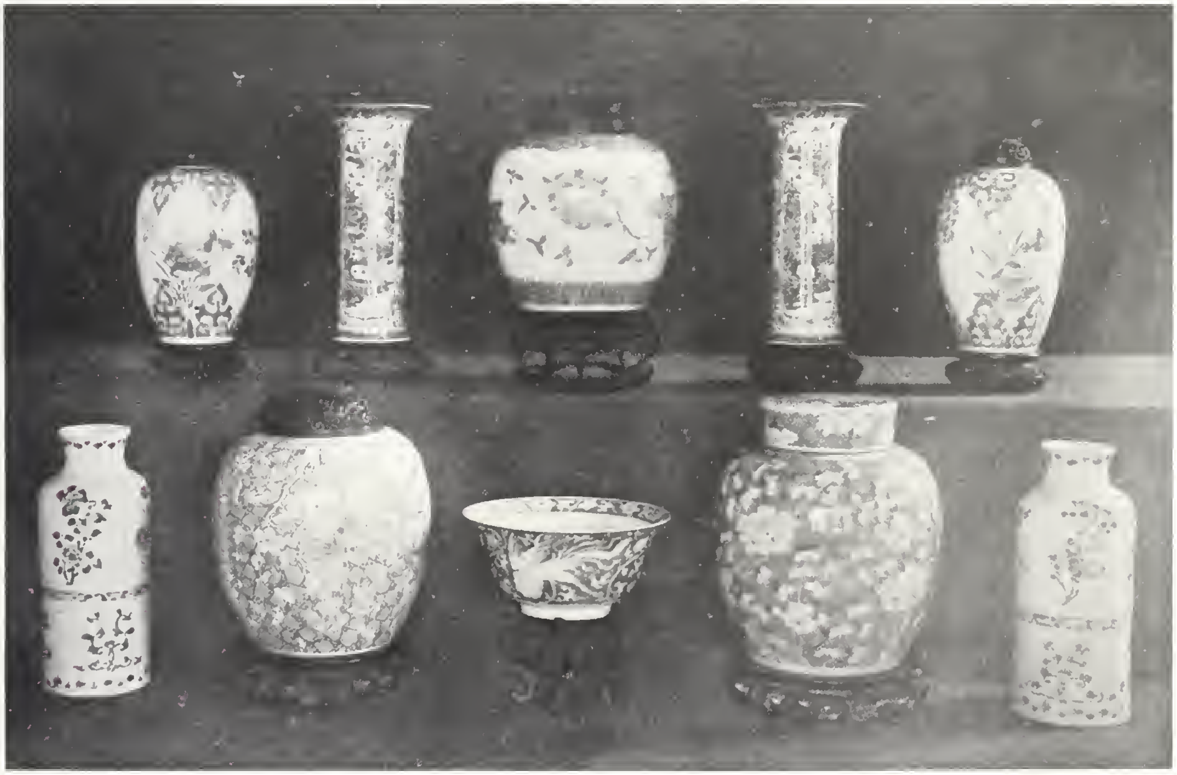
THE VIRGIN AND CHILD,
ST. JOHN THE BAPTIST AND AN ANGEL
BY BOTTICELLI (National Gallery)
From a copy by Miss Agnes Rupert Jones

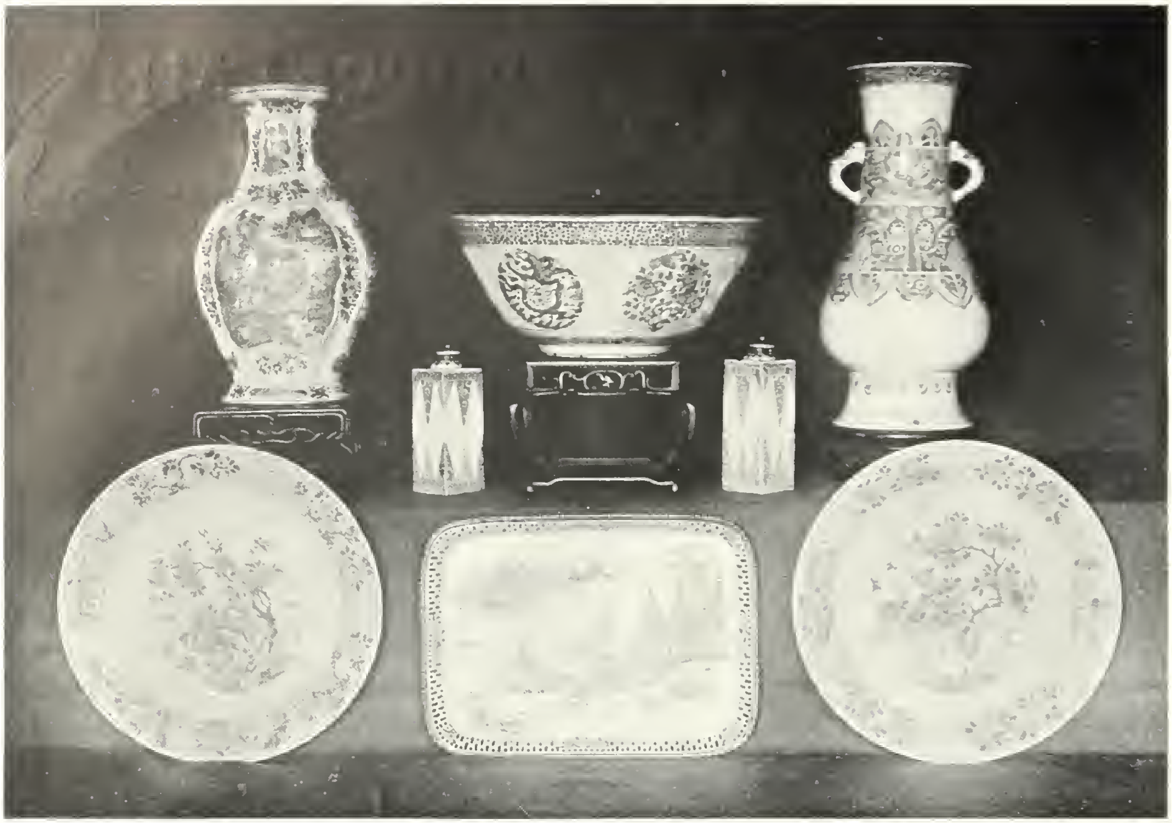


The Indian Society of Oriental Art and the Messrs. Larmour's Collections

A MOVE in the right direction has been made by earnest advocates of art in the capital of our great Eastern dependency. Calcutta boasts of several collectors, and to some of them it occurred a short while ago to form a society by the medium of which views and opinions could be exchanged, and collections of members could be inspected, to mutual advantage and instruction, such collections being by no means confined to any one special branch of Oriental art, whether ancient or modern. But it was at once recognised that to make such a society of real use, it was necessary that it should have for its objective a far wider range of usefulness than forming itself merely into a collectors' club. Thus from a comparatively small beginning came into existence the Indian Society of Oriental Art, having



No. I.—SOME CHOICE EXAMPLES OF BLUE AND WHITE

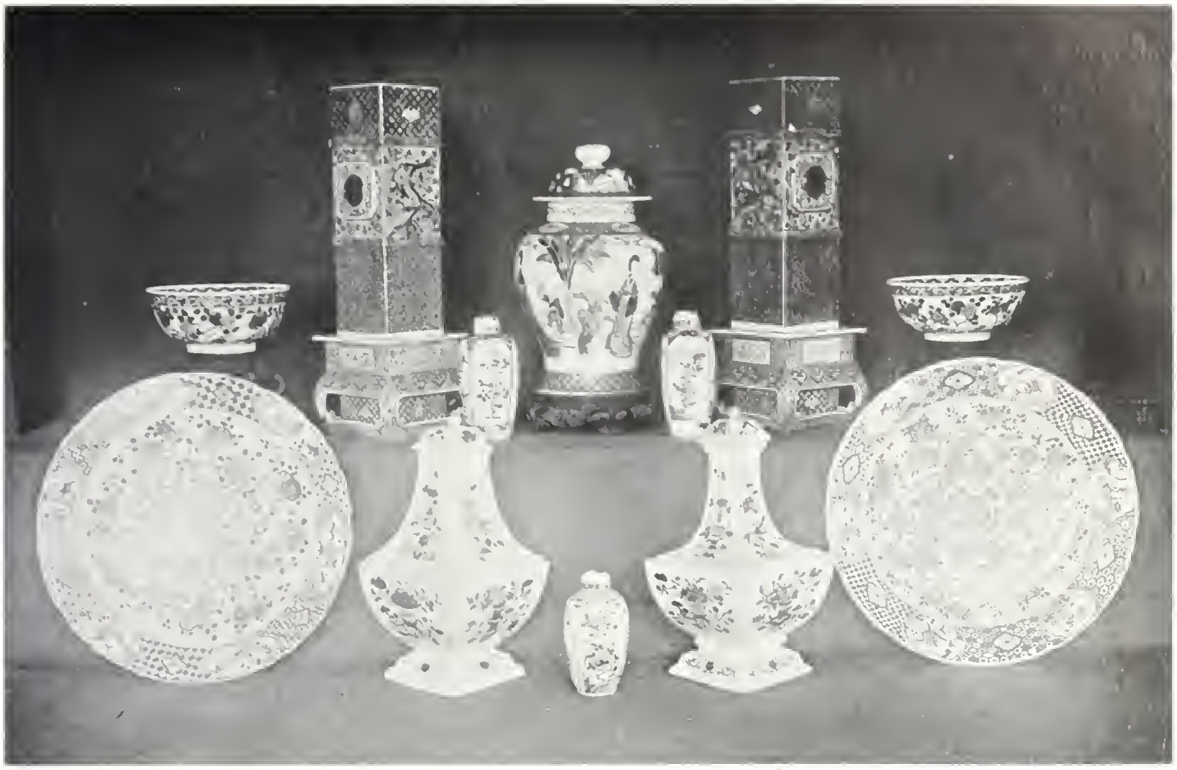


No. II.—SOME CHOICE EXAMPLES OF BLUE AND WHITE

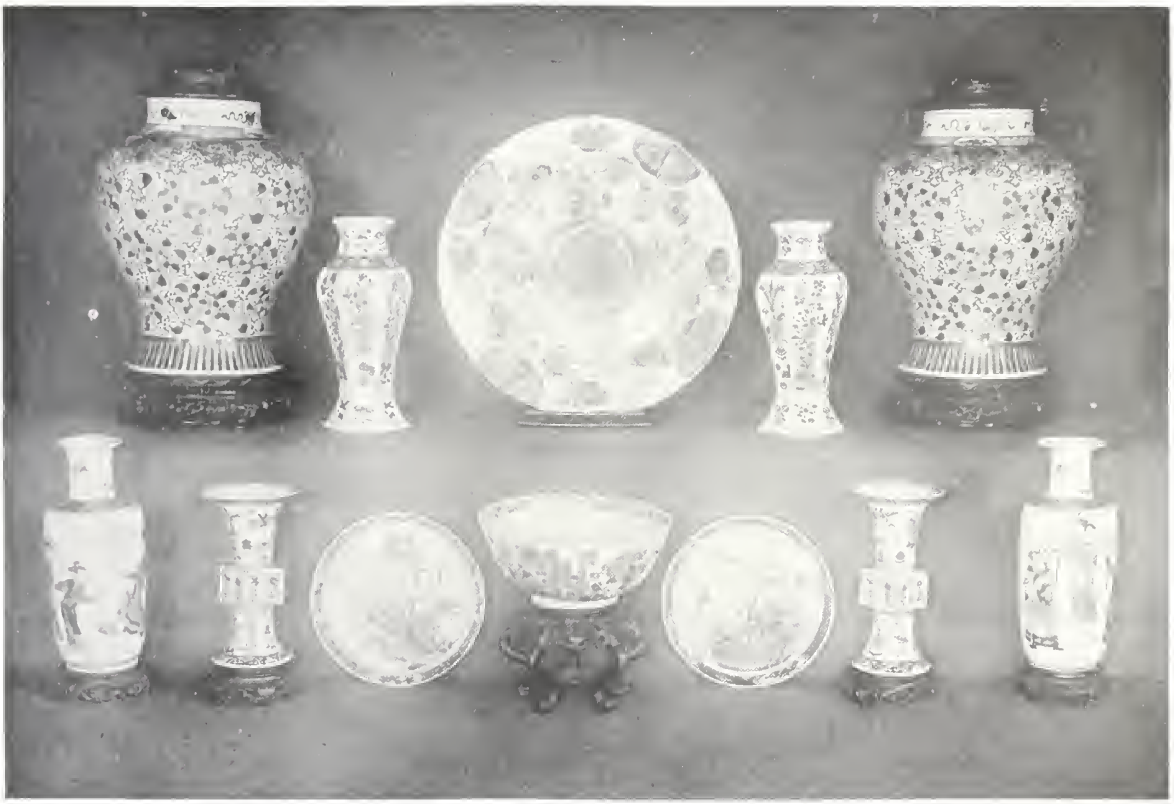
for its object the broad design of promoting and encouraging Oriental art—ancient or modern—in all its legitimate and varied branches. The society being once formed, and its objects properly understood, it rapidly gained the favour of many interested in its objects, and promises to do good work in a country in which it has often been said that art has vanished. His Excellency Lord Kitchener, himself a keen collector, is the President of the newly-formed society, and takes great interest in its work. Its Vice-President is the Honble. Mr. Justice Rampini, one of the Judges of the High Court of Bengal, and it has now some 75 or 80 members on its rolls.

Part of the scheme of the founders of the society, namely, that of holding meetings at the houses of various of its members, has been carried out with conspicuous success, and has had the effect of attracting many members. The first of these meetings, or "At Homes," was held at the residence of the brothers C. F. and F. A. Larmour, whose reputation as collectors is not confined to India alone. At one time the Messrs. Larmour were in possession of a collection of stamps which had no rival in India, and which was excelled by few collections in Europe. While this collection was in process of building up, the third person in the partnership, without assistance or advice from the other two, was quietly and unostentatiously getting together for herself a choice little collection of Chinese porcelain in the days when this particular form of collecting was not very much patronised in Calcutta, and was thus enabled to procure some fine pieces, which subsequently formed, when stamps waned, the nucleus of the beautiful collection with which the names of the brothers (and of the third partner) are now associated. And it was this collection to inspect which the

No. II*a*.—INTERIOR OF BOWL IN CENTRE OF ABOVE



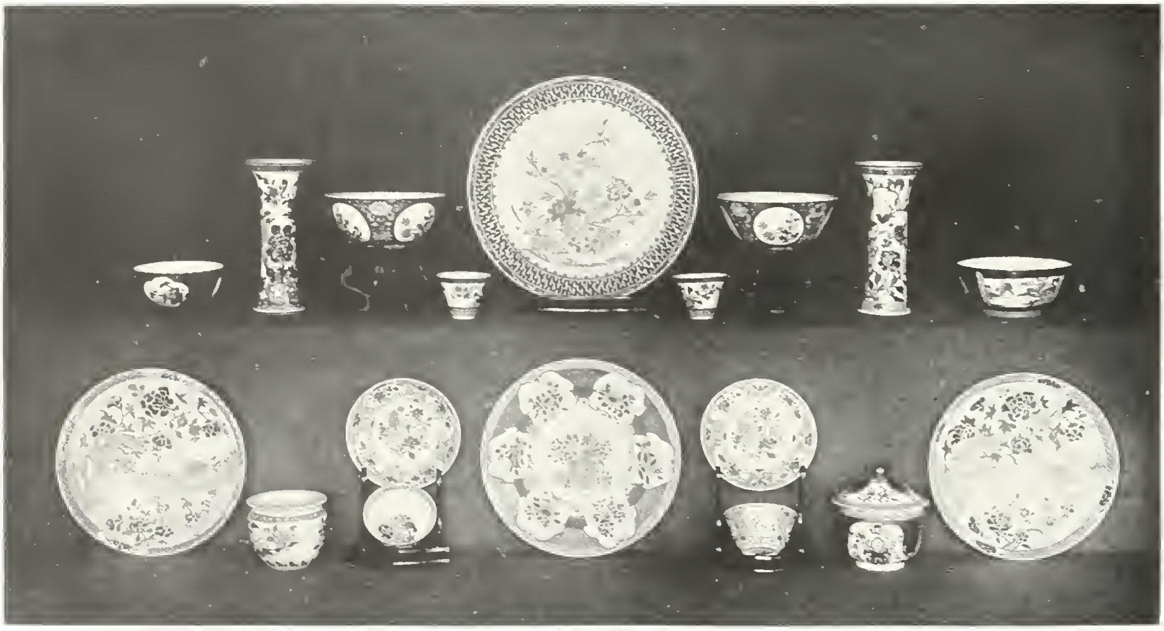
No. III.—SPECIMENS OF FAMILLE-VERTE



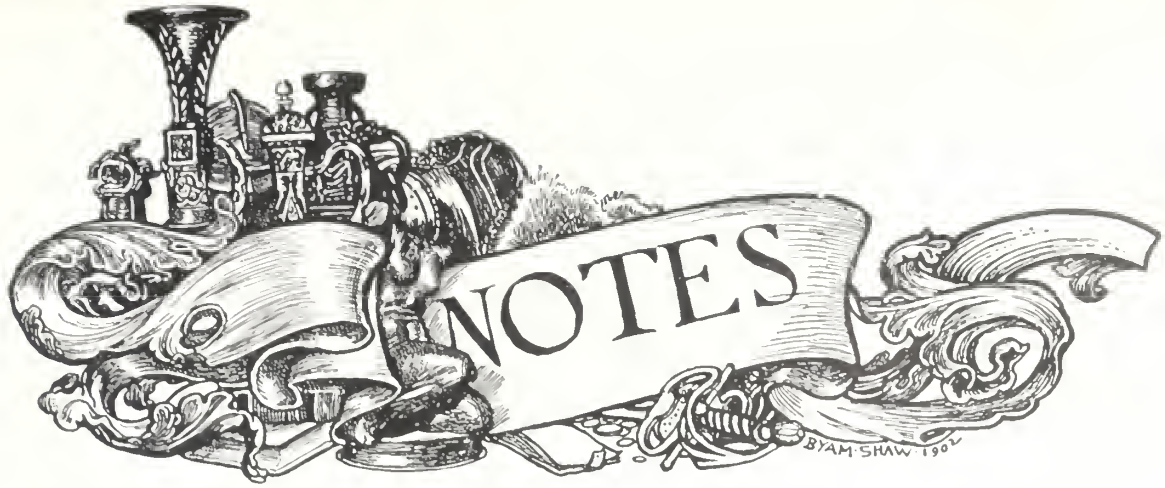
No. IV.—SPECIMENS OF FAMILLE-VERTE

members of the society were invited, and of which, by the courtesy of Messrs. Larmour, we are enabled to present illustrations of a few specimens. Due, perhaps, to a feeling of modesty and a reluctance to bepraise their own possessions, we have not been favoured with any lengthy or detailed description of the pieces illustrated, but we hope at some future date to be in a position to present our readers with more minute descriptions of this fine collection. Meanwhile, we learn that on Nos. i. and ii. are represented a few choice examples from the blue and white section of the collection. A very curious and, we believe, unique piece is the bowl in the centre of No. ii. The reliefs in this bowl are highly glazed and decorated with dragons and foliage alternately, while the ground of the outside is in dull glazed swastika work in a sort of Greek key pattern. No. ii*a*. shows the interior of the bowl. This bowl was found in a native state in Southern India, where it had been buried underground for years, and was discovered by accident. It is in perfect preservation, the colour and glaze being in splendid condition. Next to it on the left is another interesting piece. The landscape is in brilliant blue, touched here and there with green, the glaze being dull. The ground is shagreen, with raised reliefs highly glazed and beautifully decorated in blue. Most of the pieces represented in Nos. i. and ii. are of the Khang'he period. In Nos. iii. and iv. are represented some fine specimens of the famille-verte section of the collection, most of the pieces being of the Khang'he period, with the exception of the two arrow holders and the centre vase in No. iii., which are Kienlung, as well as the two large jars which flank the top row in No. iv. In No. v. are shown a few specimens from the famille-rose section, and some fine and valuable pieces are illustrated, notably the two powdered rose bowls at each end of the top row, and the reticulated plate in the centre, which was once in the de Goncourt collection.

What we have illustrated will give some idea of this very fine collection; but the Messrs. Larmour do not confine themselves to one form of collecting alone. Rare Oriental bronzes and brasses, pictures, and Sheffield plate all combine to make up an interesting and varied collection which it would take hours to inspect and describe.



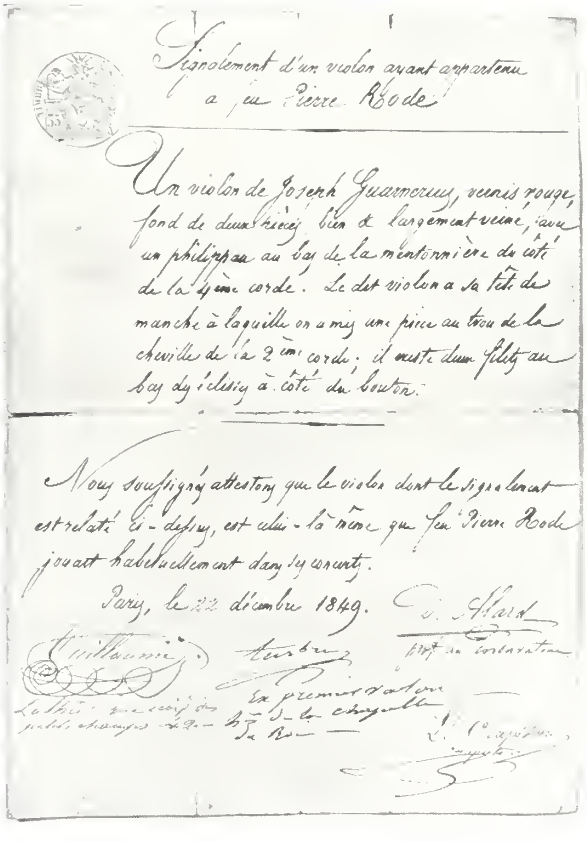
No. V.—SPECIMENS OF FAMILLE-ROSE



A Violin by Joseph Guarnerius

The violins of Joseph Guarnerius, by general consent, rank next to those of Antonius Stradivarius. The earlier writers on the violin refer to Guarnerius as a pupil of Stradivarius; but this opinion is no longer held, being unsupported by any direct evidence, and a comparison of the works of these makers leading to the conclusion that they derived their inspiration from different sources.

Guarnerius commenced his career at about the time when Stradivarius had entered upon his middle or golden period. The capabilities of the violin as a solo instrument had already begun to be recognised, resulting in a demand for instruments of a more powerful tone; and the success of Stradivarius in producing violins which combined power with a beautiful quality of tone was so complete, that it seems reasonable to conclude that Guarnerius, conscious of his own powers, and feeling how hopeless would be any attempted rivalry of Stradivarius, determined to mark out for himself an entirely new line; and Mr. Hart, in his work on the violin, says: "His chief desire was evidently to make instruments capable of producing a quality of tone hitherto unknown, and that he succeeded is universally acknowledged."



Signalement d'un violon ayant appartenu
a feu Pierre Rode

Un violon de Joseph Guarnerius, vernis rouge, fond de deux pièces bien & largement veiné, avec un philippau au bas de la mentonnière du côté de la 4ème corde. Le dit violon a sa tête de manche à l'aiguille on a mis une pièce au trou de la cheville de la 2ème corde; il reste deux filets au bas des éclisses à côté du bouton.

Nous soussignés attestons que le violon dont le signalement est relaté ci-dessus, est celui-là même que feu Pierre Rode jouait habituellement dans ses concerts.

Paris, le 22 décembre 1849. D. Alard
Prof au Conservatoire
Vuillaume
Luthier rue croix des petits champs
Turbri
Ex premier violon de la chapelle du Roi
L. Clapisson

CERTIFICATE BY ALARD, VUILLAUME, CLAPISSON AND TURBRI

To accomplish this end he appears to have turned to the earlier Brescian makers, whose instruments were noted for power and volume of tone, and to have made these his starting point; and many of his violins bear considerable resemblance to those of Maggini, the best of the Brescian makers. The finest instruments of Guarnerius possess a tone of remarkable power, more demonstrative than that of Stradivarius, of splendid sonority, and contralto in character; and with such qualities it is not surprising to find that many of the leading violinists, with Paganini amongst the number, have given the preference to this maker.

The violin here illustrated is known as the "Rode" Guarnerius, having belonged to the celebrated violinist and composer of that name; and was used by him at all his concerts, although he also possessed a fine inlaid Stradivarius, illustrations of which are

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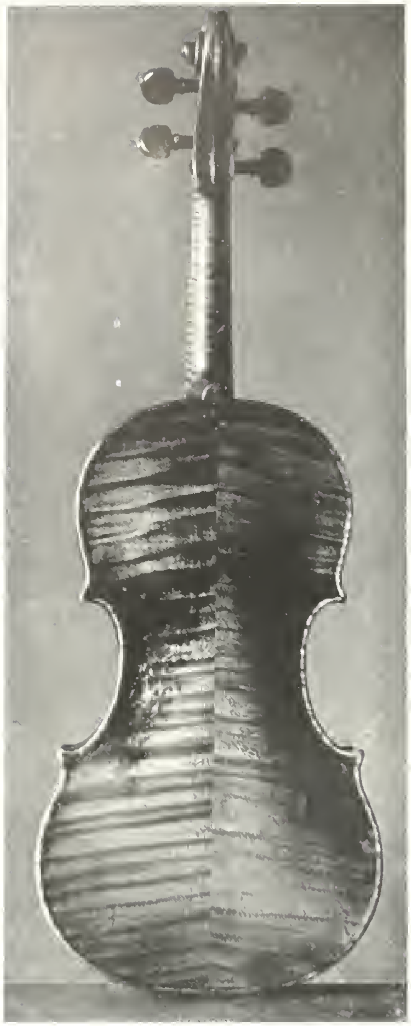
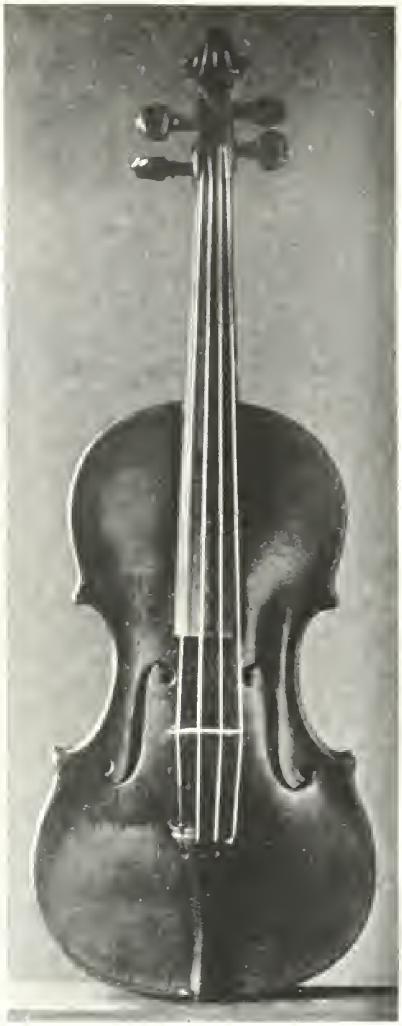


THE "RODE" GUARNERIUS



THE "RODE" GUARNERIUS

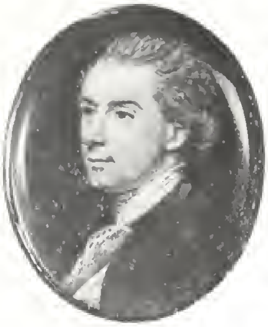
given by Rev. H. R. Haweis in his work on *Old Violins.* This beautiful and characteristic instrument is dated 1737, and belongs to the middle period, when the violins of Guarnerius were considered to rival those of Stradivarius both in workmanship and varnish. The style resembles somewhat that of Maggini, and there is something pleasing in the primitive simplicity of outline which characterises the instruments of some of the earlier makers. There is here no attempt to draw attention to the corners, so skilfully elaborated by Amati, and modified by Stradivarius; but the artist has left us to be satisfied, as indeed we are, with simplicity of design and a just proportion of the various parts. The workmanship is of the first order, and the wood of the choicest quality, the two pieces of which the back is composed being remarkably handsome. The sound holes are longer and less graceful than those of Stradivarius or Amati, but are characteristic of the maker, and well suited to the instrument. The tone is rich and powerful, and of exquisite quality, being entirely free from false notes, a liability to which is a weak point in the instruments of this maker. The well-known composer, Ferdinand David, in a letter referring to this violin, says: "Nothing better can be wished for as regards the strength, nobleness, and pliancy of its tone, and you will with difficulty find one now that would surpass it." Much of the varnish has been lost by wear, but what remains is exceptionally fine, being of that brilliant red so much admired by connoisseurs. Underneath the red is a substratum of limpid yellow, as shown at the edges where the exterior varnish has been worn off. But no description can give an adequate idea of the finest specimens of the Cremona varnish, which must be seen to be fully appreciated. We possess no information regarding either its preparation or the mode of its application, and it is remarkable that some of its finer qualities are wanting in the works of the later makers of the Cremona school.

The scroll is perhaps that part of the violin which more than any other tests the artistic skill of the maker. The scrolls of Guarnerius are very varied, some of the later ones being almost grotesque in style. His best efforts, however, fall but little short of those of Stradivarius, and the scroll of the Rode instrument, though lacking the delicacy of Stradivarius, is perfect in proportion and bold and massive in style.

The "Signalement" which accompanies this violin is of exceptional interest, the names by which it is attested, viz., Alard, Vuillaume, Clapisson, and Turbri, being those of the leading experts of the day.

This beautiful example of one of the best of the Cremona makers is in the collection of a Yorkshire amateur.

WHIELDON

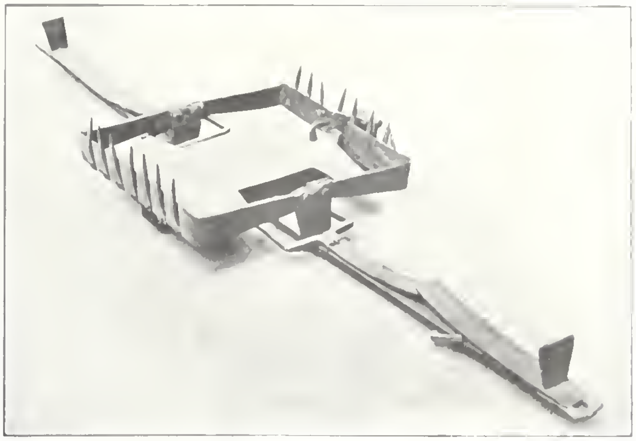

WEDGWOOD

Miniatures of Wedgwood and Whieldon

The two miniatures which we reproduce are the property of Mrs. Henrietta Whieldon, widow of John Bull Whieldon, a grandson of Thomas Whieldon, the eminent potter, with whom Josiah Wedgwood was in partnership. Wedgwood and Whieldon became partners in 1752, and the partnership lasted for five years, during which period, it is believed, the miniatures were painted. The miniatures have always up to recently been in the possession of the Whieldon family at Hales Hall, near Cheadle, Staffs.—the home of Thomas Whieldon after his retirement. They are shortly to be sold at Messrs. Puttick & Simpson's rooms in Leicester Square.

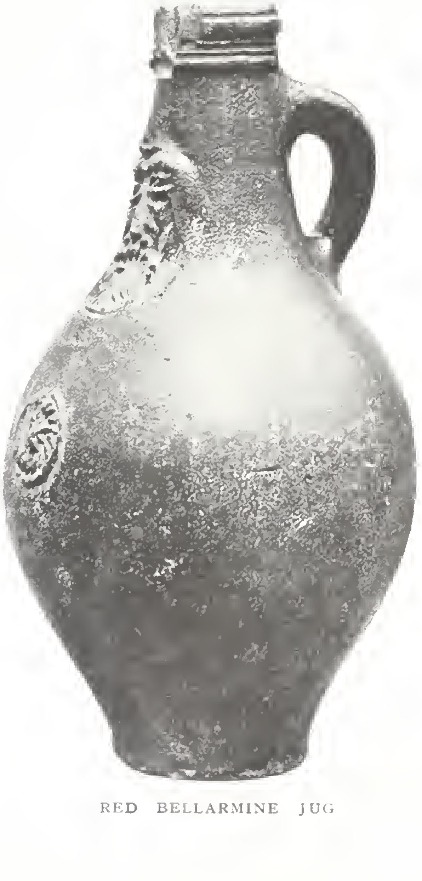
A Man Trap

"Man traps and spring guns set here" is a sign that may still be seen in some parts of the country. But it is an idle threat, for man traps are now illegal (the offence being punishable with penal servitude for five years), unless laid in a dwelling house between sunrise and sunset. The photo illustrates a terrible specimen which has doubtless caught more than one unlucky trespasser. It is about 5 ft. 9 in. long, with a set of fourteen teeth and two springs. A slight touch on the plate brings the jaws together with a vicious snap, which makes the blood run cold, and which would undoubtedly break one's leg. It now reposes in Leicester Museum.


A MAN TRAP

A Red Bellarmine Jug

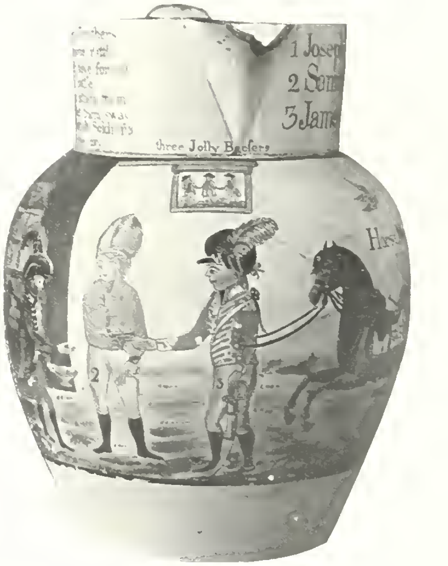
The accompanying illustration is of a Bellarmine jug, height $9\frac{1}{2}$ in., of unusually slim and elegant proportions. It differs in body from any Bellarmine jug that I have seen, and from any in our London museums, being made of an exceedingly hard, dense red clay. It is glazed with salt, and though


RED BELLARMINE JUG

the granular salt-glazing has darkened the appearance of the red body, it yet remains positively and definitely red, like a salt-glazed piece of Elers ware, if such a thing were possible! The salt-glazing on such an unusual body has a startling and paradoxical effect.

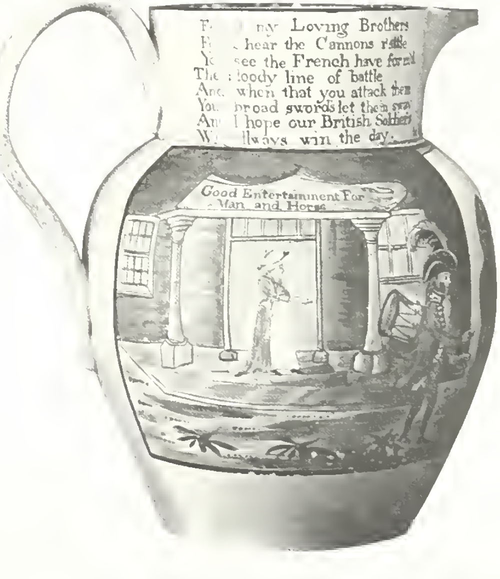
It appears to me likely to have been the work of Dwight. It is certain that Dwight made Bellarmine jugs; for in 1866, some workmen, who were pulling down some old buildings on the site of the Fulham works, came upon a number of them in a vaulted chamber there. It is equally certain that Dwight used a red body for some of his wares. On June 12th, 1684, he made application for a renewal of a patent to make "fine stone gorges and vessels, never before made in England, or elsewhere . . . and spacious redd and darke coloured porcellane or china . . . and the mystery of the Cologne wares." This patent was granted for fourteen years. There is nothing unusual in the term "red porcellane"; such was the name given by the Elers to their ware. To call it so was but to follow the custom of the time. For this red body Dwight used Staffordshire clay, as is known from his notebooks, and he once made a geological survey of Cheshire and Staffordshire.

After all, in ceramics, as in every other branch of art, excellence is the highest test. The elegance of the lines of this little Bellarmine is in its favour: the salt-glazing is well and evenly distributed. The base of the jug is quite plain, and without that ribbing caused by having been cut with a wire, so often seen on foreign specimens. The body is so dense that, in spite of its small size, the jug weighs 2½ lbs.

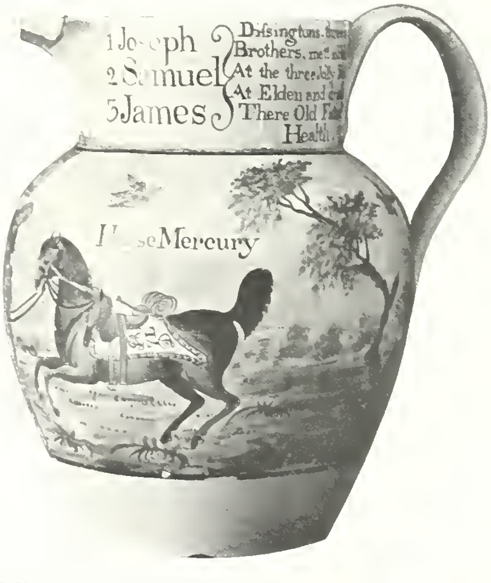


Staffordshire Jug

THE three photographs of a very interesting Staffordshire jug show clearly the picture. The colours are bright and clear, and, as far as I can ascertain, are correct with regard to the uniforms. The two troopers wear blue jackets and white breeches and black boots, one having spurs. The one marked 2 has red, edged with white, collar and braiding across chest, and red cuffs and band, round beaver hat or helmet, and a white feather. The other one marked 3 has white collar, cuffs, and braiding, edged with blue, red band on helmet, with red and white feather. The drummer boy, who is marked 1, and who is, unfortunately, not well shown in photograph, wears a yellow coat with red collar and red lapel, both with white braiding, frilled shirt, black hat edged with white, red feather, blue breeches, and black gaiters. The horse, "Mercury," is of a brown colour with a white saddle cloth,



my Loving Brothers
hear the Cannons rattle
see the French have formd
bloody line of battle
when that you attack them
broad swords let them sway
I hope our British Soldiers
always win the day
Good Entertainment For Man and Horse



THREE VIEWS OF A STAFFORDSHIRE JUG

edged with blue, upon which are red circles or rosettes. The landlady, or servant, wears a white mob cap tied with red, a blue dress with white apron, and a red scarf. The two birds are of a wonderful variety of colour—pink, yellow, green, and tints of everything that have been used in the colouring of the jug. The three men on the sign have black hats, blue coats, red waistcoats, white breeches and stockings.

I inserted a notice in "Notes and Queries," November 2nd, 1901, with reference to this jug, to try and find out if there is still a family of this name which can claim relationship to the three soldiers, but without result.

Elden is, no doubt, the town of that name in Holland. The 7th Dragoons Regiment was made Light Dragoons in 1783, and given blue uniform, and, in 1793, was in Flanders and took part in various battles. Again, in the autumn of 1799 the 7th Light Dragoons were with the allied forces of Britain and Russia, under the command of the Duke of York, in the short campaign in Holland. At Wyck-op-Zee, Lord Paget, with a single squadron of his regiment (7th Light Dragoons), attacked a force six or seven times greater, and re-took guns lost by the allies, and also captured several of the enemy's.

It would be about this time that the brothers met: the uniforms are of this date. James (No. 3) was certainly in the above regiment, which in 1807 was equipped as Hussars, and is now styled the 7th (Queen's Own) Hussars, having been the "Queen's Own" since 1727. Joseph and Samuel (see inscription) were in other regiments. Drummers wore coats of the colours of the regimental facings—hence the yellow.

It is probable that Samuel was in the 15th Light Dragoons (now 15th Hussars), as in 1799 they were engaged in the same battles, although the 18th Dragoons (now 18th Hussars) had a part of their regiment employed.

The words on the jug, starting from the right-hand side of the handle, are as follows:—

"Fairwell my Loving Brothers
For I hear the Cannons rattle
You see the French have form'd
The bloody line of battle
And when that you attack them
Your broad swords let them sway
And I hope our British Soldiers
Will allways win the day"

Below this—

Good Entertainment for
Man and Horse

A
Punch Bowl
with ladle.
Crossed pipes below.

Above the Inn Sign, below spout of jug—
"the three Jolly Boosers"

And on the left of handle—

1. Joseph
2. Samuel
3. James

Dissingtons, three loving
Brothers, mett in Holland,
At the three Jolly Boosers,
At Elden and drank
There Old Fathers
Health.

Mr. R. P. Price, of Shrewsbury, gave me the jug in 1901.

The historical information has been obtained from Major Archer's *The British Army*, Grant's *British Battles on Land and Sea*, and from the Royal United Service Institution.—HERBERT R. H. SOUTHAM.

A New Mezzotint After Lawrence

THAT modern master of mezzotint engraving, Mr. H. Scott Bridgwater, has completed a magnificent plate, after Sir Thomas Lawrence's portrait of *Miss Thornton*, which is being published by Messrs. Vicars Brothers, the Bond Street art dealers. Mr. Bridgwater's name is sufficient guarantee for the quality of the work, which in velvety richness of texture bears comparison with the best mezzotints of the golden days of this craft; whilst nothing of the master's spirit of brushwork has been lost in the process of translation into black and white. The size of the plate, which is published at eight guineas, is 17½ in. by 14 in., and the edition is strictly limited to three hundred artist's proofs. No other state will be issued, and the plate is to be destroyed.

Old Dresden Group

THE group illustrated on p. 264 was bought a few years ago at a country sale of household furniture, where there was absolutely nothing else to look at, and one wonders greatly at the history which stranded it there. There was quite a buzz of excitement when it was knocked down for the extraordinary (!) price of £8 10s.

The subject is the marriage of Eros and Psyche. Hera is shown in a cloud with her peacock, and bearing a torch with which she has lighted the fire on the hymeneal altar. The cupids and doves of Aphrodite, now idle, are taking a back seat.

It stands fully 12 inches high without the stand, and is cast in three pieces, one of which has the number of the mould (2449) impressed. As the photograph shows, the grouping and pose of the figures is exceptionally fine, and the modelling very

OLD DRESDEN GROUP EROS AND PSYCHE

delicate, proving it to belong to one of the best periods. It was in the owner's possession a considerable time before he discovered the "cross swords" mark, which is very faint—a discovery that is always a great joy to a collector.

Our Frontispiece

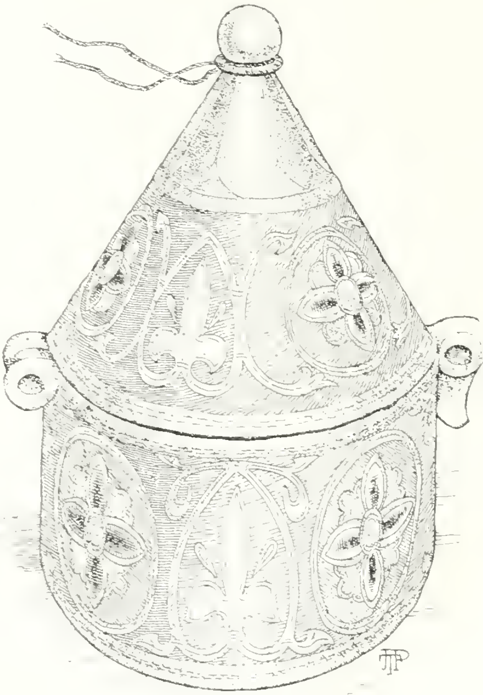
Amongst the many fine examples of the work of the masters of the Dutch school contained in the famous Kann Collection, the charming subject, *Young Girl Asleep*, by Jan Vermeer, of Delft, which we reproduce as a frontispiece to the present number, is especially notable. Vermeer was a master of the art of rendering light, and of showing it entering and diffusing itself in interiors, of revealing its slightest reflections in the darkest corners. He achieved supreme perfection in the treatment of small subjects, and his works are now most eagerly coveted and highly prized.

The example which we reproduce is one of the rare examples of Vermeer of Delft, in which the figures are relatively large in size. Thanks to a minute observation of the effect of light entering the two rooms, and to a piquant combination of colours, notably in the Persian rug of the foreground, the artist has evolved a masterpiece of colour from this simple motive.

The picture, which has been engraved by Courtry, appeared in the Vermeer sale at Amsterdam in 1696, and again in the dispersal of the John W. Wilson collection in Paris in 1881.

An Enamelled Ciborium

The little circular metal boxes with conical tops, known as "ciboria" or "custodes," are still to be found in some numbers in the treasuries of French and German churches: but from their sacred use have seldom, although occasionally, drifted into museums or private collections. They were very common during the twelfth, thirteenth, and fourteenth centuries, but fell into desuetude after then, from a change of ritual arrangements. They are generally of the shape of our specimen, standing about 4 inches in height, executed in Champlevé enamel on a copper base. The example we give is now in the Treasury of Sens Cathedral, No. 78 in the long list of works of art deposited there. It is of Limoges manufacture of the thirteenth century; the background is of blue, with flowers of a deeper blue, white, pink and yellow, and the portions of the copper not covered by the enamel are gilt.



CIBORIUM, SENS CATHEDRAL, FRANCE

Drawn by H. Alken

Engraved by R. Havell

THE DEVONPORT MAIL NEAR AMESBURY

Going Post through an Avalanche of Snow

Our Plates

The Virgin and Child, St. John the Baptist, and an Angel, which we reproduce in colours in the present number, is from a copy of the painting by Botticelli in the National Gallery by Miss Agnes Rupert Jones.

This picture appears to have originally belonged to the celebrated architect Guiliano da San Gallo; his name, in the manner and orthography of the sixteenth century, is written on the back—M. Guiliano da San Gallo. In the last century it was the property of the Abate Carlo Bianconi, Secretary of the Academy of Arts at Milan, who died in 1802, when the picture passed into the possession of Professor Gio. Giuseppe Bianconi, of Bologna, from whom it was purchased for the National Collection in October, 1855.

Amongst the many pupils who studied the art of stipple engraving under Bartolozzi, few achieved greater fame than Charles Knight, the engraver of the plate *Run Away Love*, after Stothard, reproduced in the present number.

Many of the plates which bear Bartolozzi's signature are, there is little doubt, the work of Knight, and the famous Miss Farren plate published by Jeffreys, and signed by Bartolozzi, undoubtedly contains a considerable amount of Knight's work. He engraved after Bunbury, Kauffman, Wheatley, Stothard, Hoppner, and Reynolds, to mention only a few, and for many of his plates high prices are now realised. He was, perhaps, most successful with the works of Stothard, his plates after this master showing how well he understood Stothard's moods.

Thomas Stothard, the painter, who was born in 1755, at an early age made drawings for the *Town and Country Magazine*, and becoming known was soon employed on the *British Poets*, the *Novelist's Magazine*, etc. While on this work he met Flaxman, who became one of his closest friends. A student of the Royal Academy in 1778, he became Associate in 1785, and full Academician in 1794. It is said that Stothard made over five thousand designs for books, of which over three thousand were used. He died in 1834. There are several examples of his work at the National Gallery and South Kensington.

We also reproduce Sir Joshua Reynolds's portrait of *Countess Spencer* from the collection at Chatsworth, by permission of the Duke of Devonshire; *La Toilette de Venus*, by J. A. L'Eveillé, after Huet; and another of our series of sporting prints, *The Devonport Mail near Amesbury*, by R. Havell, after H. Alken.

Armorial China

The *Catalogue of Chinese Porcelain with Coats of Arms* we noticed in our November issue is a catalogue of the Collection of Mr. Frederick Arthur Crisp, of Broadhurst, Godalming, and the Coats of Arms are of British families only. The book has been printed at Mr. Crisp's own press, the Grove Park Press, 270, Walworth Road, S.E.

Books Received

Wit and Imagination of Benjamin Disraeli, [illegible] *Oliver Goldsmith*, *The Fancy and Humour of Charles Lamb*, by George Sampson, 1s. 6d. net each; *Josiah Wedgwood*, by A. H. Church, F.S.A.; *The Ruined Abbeys of Yorkshire*, by W. C. Lefroy, F.S.A., 2s. net each; *Of the Imitation of Christ*, by Thomas a Kempis; *Cambridge*, by J. W. Clark, M.A., 6s. net each; *English Society of the 18th Century in Contemporary Art*, by Randall Davies, F.S.A., 7s. net. (Seeley & Co.)

Leonardo da Vinci, by Edward McCurdy, M.A.; *Giorgione*, by Herbert Cook, M.A., F.S.A.; *Hans Memline*, by W. H. James Weale; *Jacopo Robusti, called Tintoretto*, by J. B. Stoughton Holborn, B.A., F.R.G.S., 3s. 6d. net each; *The Peter Pan Picture Book*, by Alice B. Woodward and Daniel O'Connor, 5s net; *How to Collect Postage Stamps*, by Bertram T. K. Smith, 6s. net; *George Morland*, by G. C. Williamson, 7s. 6d. net; *Charles Turner, Engraver*, by Alfred Whitman, 31s. 6d. net; *Rubens* (Bell's Miniature Series of Painters), by Hope Rea, 1s. net. (G. Bell & Sons.)

Every Child's Library: *One for Wod and One for Lok*; *The Old Old Myths of Greece and Rome*; *Sigurd, the Dragon-Slayer*; *The Seven Champions of Christendom*, by Thos. Cartwright, 1s. 6d. net each. (W. Heinemann.)

Greuze, by Alys Eyre Macklin, 1s. 6d. net; *Botticelli*, by Henry B. Binns, 1s. 6d. net; *Romney*; *Turner*, by C. Lewis Hind, 1s. 6d. net each; *Knights of Art: Stories of the Italian Painters*, by Amy Steedman, illustrated by Mary Steedman, 6s. net. (T. C. & E. C. Jack.)

The Christ Face in Art, by James Burns, 6s. net; *Pre-Raphaelite Brotherhood*, by Ford Maddox Hueffer, 7s. 6d.; *Eugene Delacroix*, by D. Bussy, 5s. net; *Rembrandt*, by G. Baldwin Brown, M.A., 7s. 6d. net. (Duckworth & Co.)

The Bumbeltoes, by M. and G. Sowerby, 1s. 6d. net; *Childhood*, by M. and G. Sowerby, 3s. 6d. net; *Women of Florence*, by Isidoro del Lungo, 7s. 6d. net. (Chatto & Windus.)

Venice: The Golden Age, 2 vols., by Pompeo Molmenti, translated by Horatio F. Brown, 21s. net; *Pillow Lace*, by Elizabeth Mincoff, Ph.D., and Margaret S. Marriage, M.A., illustrated by Ernest Marriage, 15s. net; *The Frescoes in the Sixtine Chapel*, by Evelyn March Phillips, 2s. 6d. net. (John Murray.)

Constable, by Herbert W. Tompkins, 2s. 6d. net; *Trees in Nature, Myth and Art*, by J. Ernest Phythian, 6s. (Methuen & Co.)

The Nature Poems of George Meredith, illustrated by Wm. Hyde, 12s. net; *The Story of a Beautiful Duchess*, by Horace Bleackley, 21s. net. (A. Constable & Co.)

Gleanings after Time, by G. L. Apperson, I.S.O.; *Cremorne and the later London Gardens*, by Warwick Wroth, 6s. net each. (Elliot Stock.)

The House Beautiful and Useful, by J. Elder-Duncan, 5s. net. (Cassell & Co.)

Random Recollections of Hampstead, by G. W. Potter, 2s. 6d. (Eyre & Spottiswoode.)

The Keramic Gallery, by Wm. Chaffers, revised by H. M. Cundall, I.S.O., F.S.A., 35s. net. (Gibbings & Co.)

The Postage Stamps of Sarawak, by F. J. Melville, 1s. net. (Chas. Nissen & Co.)

Illustrated History of Furniture, by Fred. Litchfield, 15s. net. (Truslove & Hanson, Ltd.)

Napoleon and the Invasion of England, 2 vols., by A. M. Broadley, 32s. net. (John Lane.)

Old Spanish Masters, engraved by Timothy Cole and notes by Charles H. Caffin, 31s. 6d. net. (Macmillan & Co.)

The Book of Fair Women, by Federigo Luigino of Udine, 6s. net. (T. Werner Laurie.)

The Reliquary and Illustrated Archæologist, October, edited by Rev. J. Charles Cox, LL.D., F.S.A., 2s. 6d. (Bemrose & Sons.)

Art and Architecture, July and August. (W. Brooks & Co.)

The Ingoldsby Legends, illustrated by Arthur Rackham, A.R.W.S., 15s. net. (J. M. Dent & Co.)

The Collector's Manual, by N. Hudson Moore, 25s. net. (Chapman & Hall.)

Pictorial Post Cards of Banners of Knights of the Garter. (Sutton, Sharpe & Co.)

A Bachelor Girl in Burmah, by G. E. Mitton, 6s. net. (A. & C. Black.)

Enamelling, by Lewis F. Day, 7s. 6d. net. (B. T. Batsford.)

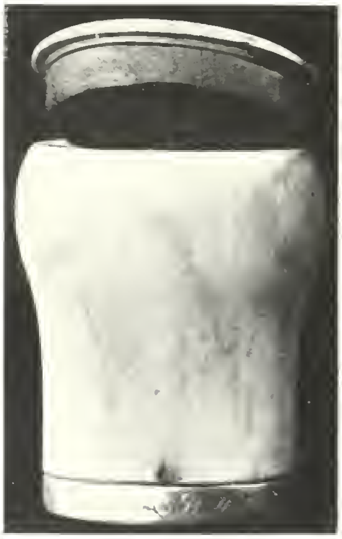
Notes and Queries

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

"Oliver Cromwell's Snuff-Box."

To the Editor of The Connoisseur.

Sir,—Seeing in the October Connoisseur that you give an illustration of Oliver Cromwell's snuff-box, I have had a photograph taken of one which has been in the possession of my family for generations. We derived it from George Betties, who was born in the Eastern Counties in 1742. Until last year we had no knowledge of Nath. Kinderly's personality, but then heard that the antiquarians of Chester had searched in likely and unlikely places for some trace of his history, and nothing was discovered relating to him until this snuff-box. It appears that he was the engineer who altered the course of the river Dee, and to him, his heirs and assigns for ever, was granted the sole right to all lands reclaimed from the Dee. How a man who played such an important part in the City of Chester in 1732-40 could have disappeared in this manner is astonishing! I have been told that he also was concerned in draining the Fens, and as the above George Betties was descended from Oliver Cromwell, "The Lord of the Fens," it points to a possible clue in that direction. If you would kindly make room for the enclosed photo and this query, some of your readers might give the information so much desired by the antiquarians of Chester.



NATH. KINDERLY'S SNUFF-BOX.

The snuff-box is ivory, with silver hinges and silver rim round the base with inscription. It is nearly 2½ inches high.

(Miss) E. F. Williams.

A Missing Raphael.

To the Editor of The Connoisseur.

Dear Sir,—Could you by the aid of your Magazine find out for me where Raphael's picture entitled *The Madonna with a Pink or Carnation* is?

In the *Art Journal* of July, 1860, a small woodcut of it is given. At that time it was known to be in a small private collection at Rome.

On consulting one of Bell's handbooks of art on Raphael it is given as missing. I should be very pleased if any of your contributors could inform me of its whereabouts at the present time.

Yours faithfully,

Frank G. Chapple.

Napoleon's Bee.

To the Editor of The Connoisseur.

Sir,—Although the bee was seldom, perhaps never, actually an object of adoration, it finds its place in the symbolism, and amongst the superstitions, of all times and countries.

Bees are found amongst the hieroglyphs of Egypt, the symbol of Royalty being, according to Horapallo, a sceptre followed by a bee, denoting the people obedient to a king.

It may have been in the same sense that it was adopted as a badge by the ancient Kings of France, as, for instance, by Childeric, at the opening of whose tomb in St. Denis over 300 golden bees, which had formed the decoration of his robe, were found, whilst it is known that Louis XII. and Henri IV. sometimes used these emblems instead of fleurs-de-lys. Upon this it is conjectured that the fleur-de-lys was a corruption of the figure of a bee.

The great Napoleon, who, while changing the established order of things, never missed an opportunity of showing that he knew full well the value attaching to the prestige of antiquity, replaced the dishonoured fleur-de-lys by the imperial and more ancient badge of the bee, and his coronation robe, probably in imitation of that of Childeric, was *semé* with golden bees.

J. A. Unett.

The Hookah Vase.

Miss Williams calls our attention to the fact that we misread her handwriting in the note on the vase which appeared in the last number. It should read "Hookah," not "Hooket."

ANSWERS TO CORRESPONDENTS

Announcement

Readers of The Connoisseur are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See coupon for full particulars.)

Bank Note.—10,420 (Enfield).—Your note is of no commercial value. It is simply a suggested form for Messrs. Simpson, Chapman & Co., Whitby, who started business a little before the year 1783. A full account of the bank, and copies of the notes they issued, will be found in Maberly Phillips' *History of Banks, Bankers, and Banking in North Durham and North Yorkshire.*

Books. — **"Master Humphrey's Clock," by Charles Dickens, 1840.**—9,959 (Shooters' Hill).—If your copy of *Master Humphrey's Clock* is in a single bound volume, its value is not more than £1 or 30s. In the original parts it would fetch £2 or £3.

Books on European Arms.—9,987 (Budge Row).—Arms and Armour, both English and European, are generally treated in the same work, and we are afraid we cannot refer you to any separate book on European arms. Any of the following works would contain information on the subject: Boutell's *Arms and Armour*, Demmin's *Arms and Armour*, Sir R. Burton's *Book of the Sword*, Egerton Castle's *Schools and Masters of Fence*, F. G. Laking's *Catalogue of the Armoury at Malta*.

"Antiquities of England and Wales," by Francis Grose, 1784, 7 vols—9,895 (Cardiff).—If your volumes are in good binding, the complete work should realise about £2 2s.

"Shakespeare's Works and Plays."—9,896 (Tonbridge).—Your edition is not likely to be of great value. We must know the date to give a definite opinion.

Guide Book to Glastonbury, 1810.—9,806 (Weston-super-Mare).—Your book is only of trifling value.

"Il Pastor Fido del Cavalier Battista Guarini," 1659.—9,908 (Dalston).—The work you describe would fetch a very small sum in a London saleroom.

Cruikshank's Engravings, 2 vols.—9,981 (Midhurst).—You do not say whether the engravings in your volumes are coloured. About £2 2s. would be an average value.

"Don Quixote," 1819, 4 vols., calf.—9,907 (Beckenham).—Your copy is worth about £3 3s.

Dickens' Works.—9,997 (Melton Mowbray). — First editions of Dickens' works, unless in the original parts, are not in great demand just now. *Martin Chuzzlewit*, 1844, in calf, and *Dombey and Son*, 1848, half calf, would bring about 15s. each; *Nicholas Nickleby*, 1839, and *David Copperfield*, 1850, half calf, 20s. each; and *Our Mutual Friend*, 1865, half cloth, and *Oliver Twist*, 1839, cloth, 10s. 6d. each. With regard to the other books: Thackeray's *Newcomes*, 1854, 2 vols., half calf, is worth about 21s., and Anthony Trollope's *Can you Forgive Her?* 1865, 2 vols., red cloth, 15s., while Boswell's *Johnson*, 1839, being imperfect would not have greater value than 10s.

Book of Designs, by Michael Angelo Pergolesi.—9,991 (High Wycombe).—This is a valuable book, but we must know the number of plates to give a definite opinion.

"Hunting Sketches," by S. Bowers.—9,975 (Birchington).—Your book is only worth a few shillings.

"Cours D'Architecture," par Pierre Jean Mariette, 1750.—9,006 (Bayswater). The work has no great selling value.

Engravings.—**"Sancho," after Beuf, by C. Turner.** 9,881 (Kedlington).—If a good impression, your colour-print of Sir John Shelley's portrait should be worth £5 to £6.

"Mrs. Siddons and Son in the Tragedy of Isabella."—9,927 (Hetton-le-Hole).—Your print is not of much interest, and its value does not exceed 10s. or 15s.

Etchings by Guido Reni. 9,851 (Bromley).—The etchings you describe are of little value.

"Fox Hunting," by J. Seymour. 9,981 (Biddulph Moor).—If your prints are old impressions, about 14 in. by 10 in., they are worth about £1 each.

"The Expulsion," by F. K. Sexton, after J. Sant.—10,000 (Albany, N.Y.).—This is one of the prints for which there is no demand at the present time, and its commercial value is, therefore, not more than a few shillings.

"George IV," after Sir T. Lawrence, by W. Finden.—10,114 (Margate).—The value of your engraving is not more than 8s. or 10s.

"Delia in Town" and "Delia in the Country," after G. Morland, by J. R. Smith. 10,059 (Nunhead).—It is impossible to value your coloured prints without seeing them. If they are fine old impressions, they might realise as much as £200 under the hammer; but there are many facsimile reproductions about which are almost worthless.

"Fighting Téméraire," by Turner.—10,098 (Ipswich).—The value of this print is approximately between £10 and £12, according to state. *Ancient and Modern Italy* is worth roughly about £4 to £5. The present is a very good time for sale.

"The Neophyte," by Doré. 10,057 (Old Cumnock).—The value of your engraving does not exceed a few shillings.

"The Best Shelter," etc.—10,300 (Lewisham). Your prints are worth only a few shillings apiece.

"London Cries."—10,009 (Leeds).—The prints you describe are not the valuable *London Cries* after Wheatley, and they are worth but a few shillings.

"Rebekah sees the Approach of Abraham," after A. Elmore, by F. Holl.—10,022 (East Twickenham).—Engravings of this class have very little value at the present time, there being no demand for them.

"Hibernia in a Jig," and "Un Minuet à L'Anglaise," after Adam Buck. 10,050 (Sherborne). Your prints, having the titles cut off, are not worth more than from 15s. to 25s. each. Without this defect, their value would be at least double this sum.

Objets d'Art.—**Wax Miniature.** 9,947 (Truro).—As a general rule, wax miniatures do not fetch any big sum. They must have a special interest to make them valuable.

Gold Ring, etc.—9,815 (Bury St. Edmunds).—If you do not wish to send the articles you mention for a written valuation, send us sketches and full particulars, and we will endeavour to reply in these columns.

Cloisonné Jars.—9,972 (Chester).—As far as we can judge from the photographs you send, we should say your Cloisonné jars were modern Japanese, of no collector's interest. The value of a pair of these modern jars is about 50s.

Bronze Bowl. 9,933 (Brighton). The bowl, inscribed *Wolverhampton*, and date 1671, is probably bronze. Though not of very great monetary value, it should be of local interest. You might offer it to Mr. A. C. C. Jahn, the Curator of the Municipal Art Gallery and Museum, Wolverhampton. The bowl is worth about £4 or £5.

Coffee Urn. 9,868 (Bedford). We cannot tell from a photograph whether your coffee urn is Sheffield plate or electro-plated. Even if the former, however, its style proclaims it to be of late period, and its value would not exceed £2. The silver medal, mounted as a brooch, of which you send rubbing, is a fairly common private medal, issued by the well-known antiquary, Peter Mulman. In bronze it is worth about 1s., in silver about 6s. Kirby Hall is in Essex.

Marble Statue. 9,900 (Willesden).—From the style, your statue is apparently the work of an English sculptor of the last fifty years. It must be seen to be valued.

Enamel Boxes.—9,968 (Merward).—Your photograph shows about sixty enamel boxes, but they are not of sufficient size and detail to enable us to judge individual values. They seem to be mostly of Bilston and Battersea enamel, with varying values from 15s. to £4 or £5 each. The two plaques appear to be Persian, of the 17th century, and, although damaged, they should be worth from £12 to £15.

Pewter.—9,804 (Bedford Park).—The plates and dishes, of which you send rubbings, are by makers of about the year 1740. Both Smith and Withers were members of the Pewterers' Company at about that date, so that your plates and dishes cannot have any connection with James II., who died fifty years before. The giving of hall-marked pewter in exchange for confiscated silver is a fable entirely without foundation. See reply to No. 5,594 (Highgate) in THE CONNOISSEUR, July, 1905. Your plates are worth about 5s. each, and dishes from 10s. to 30s. each, according to design. The best text books on pewter are Massé's *Pewter Plate*, 15s. (Bell); and Bell's *Old Pewter*, 10s. 6d. (Newnes).

Pictures.—**"The Holy Family, with St. John."** 9,911 (Crediton).—Your painting is evidently not the work of Sir Joshua Reynolds, and from the photograph you send we should think it of little importance.

Spots on Drawing.—9,986 (Birmingham).—The spots appearing upon your water-colour drawing are undoubtedly caused by dampness. That they have not appeared before is of no consequence whatever. Under certain conditions, such spots are likely to come upon quite modern drawings, although they are more often found upon drawings which have been mounted and framed for many years. They are produced by certain chemical changes, and considerable skill is necessary to remove them. The best plan would be to send the drawing to a good restorer.

Rathbone.—H. H. D. (Malvern).—We do not know of any book on Rathbone, and we do not think one has been issued. He was quite an unimportant painter.

Jan Van Eyck.—9.922 (Teddington).—It is impossible to gauge the value of your six paintings, even approximately, unless we see them. If they are genuine, they are certainly of very considerable interest, and we should advise you to send them. Packed between boards, with plenty of tissue paper between each, they should come quite safely by registered post, as they are quite small.

Pottery and Porcelain.—**Crown Derby Mugs.**—9.823 (Clifton, Bristol).—The mugs you describe are evidently old Crown Derby. If perfect, they should realise £2 or £3 each at a London auction sale.

Chelsea Figure.—9,863 (Churchdown).—Your figure of Britannia and the lion is probably not Bristol, but Chelsea. If so, and it is in good condition, it is worth about £12 to £15.

Chelsea Figures.—9,849 (Gravesend).—If your figures of a tailor and his wife are genuine Chelsea, their value is about £12.

Posset Cup.—9,069 (Paddington).—In the photograph you send your cup has all the appearance of a modern Italian or Spanish piece of no value beyond a few shillings.

Minton Vase and Figures.—9,941 (Market Harborough).—Early Minton of fine quality is beginning to be collected, but it has not yet acquired a special value. Your vase and figures are worth, at present prices, about £9 or £10.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

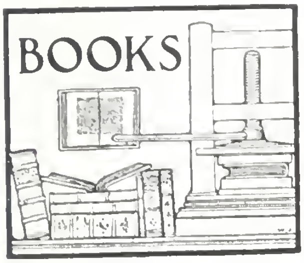
1,218 (Newhaven, Conn.).—It is probably Alice, daughter of Sir Edward Apsley, of Thakeham, Co. Sussex, and widow of Sir John Boteler, of Teston in Kent, who is referred to as "Lady Fenwick, the wife of the first Governor of Connecticut," and whose remains are said to have been recovered at Old Saybrook in 1870. Lady Boteler married secondly George Fenwick (son of George Fenwick, of Brinkburn, Northumberland), whom she accompanied to New England. Fenwick took an active part in the colonization of Connecticut, as representative of the patentees, and, settling there with his wife and family in 1639, became Governor of the Fort of Saybrook. Returning to England after her death, he sat in the Long Parliament for Morpeth, and in 1648 was appointed one of the commissioners for the trial of Charles I., but refused to act. He married secondly, Catherine, eldest daughter of Sir Arthur Hesilrigg, and died 15 March, 1656/7.

1,225 (London).—Elizabeth, eldest surviving daughter of Sir John Danvers, the regicide, appears to have styled herself Viscountess Purbeck after the death of her first husband, Robert Villiers, whose right to the Viscountcy was the subject of much controversy in the reign of Charles II. Sir John Villiers, elder brother of George, Duke of Buckingham, was in 1619 created Baron Stoke in the Co. of Bucks, and Viscount Purbeck of the Co. Dorset. He married as his first wife in 1617 Frances, daughter of Sir Edward Coke, Lord Chief Justice of England; but in 1621 this lady eloped with Sir Robert Howard, and, having given birth to a son in 1624, was fined and imprisoned. The son, Robert, married 23 Nov., 1648, Elizabeth, second daughter and co-heiress of Sir John Danvers, one of the regicides. After the death of his father-in-law in 1655, Robert Villiers assumed the name of Danvers, and, although he had been associated with Lord Purbeck as *son and heir apparent* in the sale of some lands, on the Viscount's death he disclaimed the title, and, having been elected member for Westbury in 1650, the following year levied a fine of all his peerage dignities with a view to their extinction. His death took place about 1675, and his widow, who married secondly Colonel John Duvall, died in 1709. The son and heir, Robert Villiers, alias Danvers, assumed the title of Viscount Purbeck, and his petition was referred to the House of Lords, but it was opposed because of the fine levied by his father, and also on account of the latter's illegitimacy. In 1678 a decision was given against the validity of the fine, and as to illegitimacy it was proposed that a bill should be brought in to debar the claim to the title. No further steps, however, seem to have been taken, and no summons was ever issued to him or his descendants, though the titles continued to be assumed (or claimed) until the extinction of this family in 1774.

1,232 (London).—There does not appear to be any authoritative explanation on record for Napoleon's adoption of the *bees* as his emblem. The late William Ewart, however, replying to an inquiry on this subject in "Notes and Queries," in 1853, asserted, on the personal authority of Augustin Thierry, the celebrated historian, that "the small ornaments resembling bees found in the tomb of Childeric, were only what in French are called 'fleurons,' supposed to have been attached to the harness of his war-horse. Handfuls of them were found when the tomb was opened at Tournay, and sent to Louis XIV. They were deposited on a green ground at Versailles. Napoleon, wishing to have some regal emblem more ancient than the fleur-de-lys, adopted the fleurons as bees, and the green ground as the original Merovingian colour."

1,230 (Guernsey).—The Arms on the sketch are not English, and probably represent those of a French Archbishop, who was also a Primate or Legate, of the seventeenth or eighteenth century.

1,245 (Middlesborough).—The drawing is a copy of the Arms borne by Sir Robert Peel, whose baronetcy was created in 1800; the description of them is: "Argent three sheaves of as many arrows proper two and one banded gules, on a chief azure a bee volant or." The Crest (omitted in the sketch) is: "A demi-lion rampant argent gorged with a collar azure charged with three bezants holding between the paws a shuttle or." Motto: Industria.



JUDGING from all accounts, the new season which commenced on October 3rd, and, following the ordinary course, will close with the last days of July next year, promises to be both busy and important. Several very large libraries of exceptional interest are likely to come into the sale rooms, and should they do so, some more records will unquestionably be broken, since they are known to contain many books which are all the rage just now. These collections may, as sometimes happens, be sold in the interim by private contract, and therefore it is not wise to be sure about anything; but as matters at present stand the outlook is distinctly encouraging from the point of view of the well-to-do collector, whose loudest complaint generally is that though money be plentiful and ready, the opportunity of spending it on the books he craves for is too frequently wanting. These consist for the most part of Shakespeareana, Americana, the early English classics generally, and examples of antique typography. All these classes, amongst others, have lately "triumphed," as it is said, exceedingly, thanks to the unlimited commissions which have arrived from the United States, nor is there the slightest sign of their being less esteemed in the future.

The ordinary bookman, however, fails to see much "triumph," or, indeed, matter for congratulation at all, in record prices which are themselves likely to be broken at any moment. He prefers to frequent the quieter paths of enterprise, and is happy in the knowledge that books, and good books too, have not been so cheap for ten years past as they are now. Very high prices lavished in one department of literature have the effect of reducing prices correspondingly in another. This has been noticed for years past, and every sale which takes place is, in one of its aspects, but an incident in a never-ending game of see-saw, in which the player at the lower level has an excellent chance of bettering himself. It is hardly fair, perhaps, to select the first sale of the season for such an illustrative purpose as this, but, generally speaking, it is useful as emphasising the position we have taken up. It was held by Messrs. Puttick & Simpson on the 3rd and 4th of October, and was essentially a collector's sale. A very little money went a long way. Some 650 lots of books realised less than £500, and many of these books were really good of their kind, though not in much favour at the present time. Furthermore, this and several later sales show the probable trend of events, and are worth considering in that respect, provided the conclusions derived from them are not pushed too far.

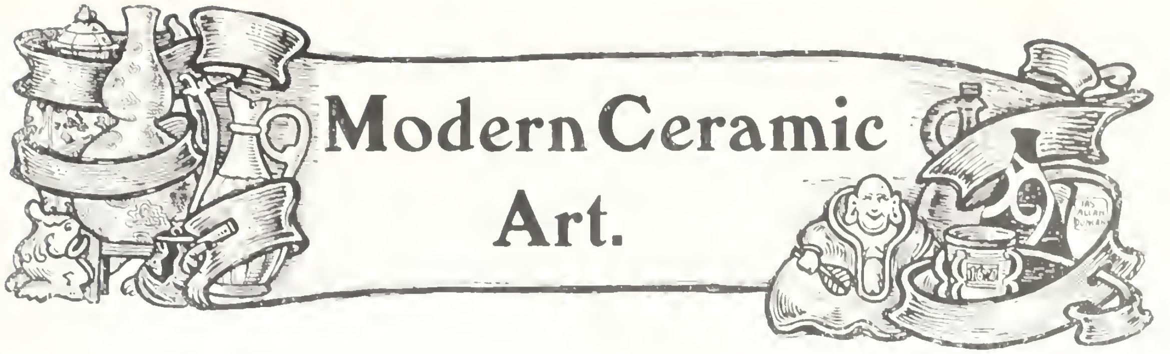
At Messrs. Puttick & Simpson's a number of the *Historical Monographs* published by Goupil were disposed of at prices which show a decline all through the list. We do not speak now of copies upon Japanese vellum, but of the ordinary issue; each with its coloured frontispiece and photogravure plates, in a paper wrapper as published. This time last year Bishop Mandell Creighton's *Queen Elizabeth*, 1896, stood at £14 15s.; this price has now fallen to £11, and, speaking generally, the rest of the biographies in this series show a proportionate decline, which, though not very pronounced, is yet noticeable. Sir John Skelton's *Mary Stuart*, 1898, now stands at 38s., and the same author's *Charles the First*, 1898, at 21s.; Dr. Gardiner's *Oliver Cromwell*, 1899, also stands at a guinea, and so do Mr. Osmund Airy's *Charles the Second*, 1901; Mr. T. F. Henderson's *James I. and VI.*, 1904; and Pierre de Nolhac's *Marie Antoinette la Reine*, 1898. A similar copy of Mr. Andrew Lang's *Prince Charles Edward*, 1900, realised 23s. Many other books of which these are representative will probably be found in a similar position when we come across them. Their tendency just now is to decline in value, and that is a pity, for their artistic interest is great. On the other hand, rare and curious specimens of binding are far more expensive than they used to be. A small 8vo Bible, dated 1635, in an old needlework binding worked in silver wire with Tudor roses and birds, sold for £18. We are glad to see that the cataloguer did not describe this as being by "The Nuns of Little Gidding," for there is no authority whatever for the belief that these ascetics ever worked embroidered bindings. *The Fancy, or True* [illegible], 2 vols., 8vo, 1826, containing a coloured title and portraits of pugilists, belongs to a class of books about which no fears need be entertained. The copy sold on this occasion realised £5 15s. (calf), and would have brought more had not the question arisen whether it should or should not contain a portrait of Daniel Mendoza. The better opinion is that one was never issued, and it was certainly not to be found in this copy. Other books of a desirable kind sold by Messrs. Puttick & Simpson about this time, though not at this sale, included Sir William Congreve's *Rocket System*, n.d., oblong folio, £7 7s. (old calf), and Clayton's *Costumes of the First or Grenadier Regiment of Guards*, 1854, oblong folio, £15 10s. (calf).

Messrs. Hodgson's sale of October 8th and three following days was also of a miscellaneous character, but the catalogue was much more extensive, and the prices realised rather higher, all things considered. The first seven series and eight volumes of the eighth series of *Notes and Queries*, in all 92 vols. in 46, with indexes to the eight series, together 54 vols., 1849-98, sold for £16 (half calf); the "Edinburgh edition" of the *Waverley Novels*, 48 vols., 1901-3, for £7 15s. (buckram, uncut); the "Pentland edition" of R. L. Stevenson's works, 20 vols., 1906-7, for £7 12s. 6d. (buckram, uncut); and the *Philosophical Transactions of the Royal Society* from 1852 to 1896, not consecutive, in all 80 vols., for £26 (half calf and publisher's cloth). Many other works often met with, and therefore worthy of passing attention if only for purposes of comparison, realised satisfactory prices.

The following may be specially noted: *Les Métamorphoses d'Ovide*, illustrated by Eisen, Moreau, and others, 4 vols., Paris, 1767-71, 4to, £15 10s. (old French calf); Mrs. Frankau's *John Raphael Smith, His Life and Works*, 50 plates in colours and monochrome, with the 8vo volume of text, 1902, £13 (buckram, t.e.g.); the same author's *William and James Ward*, plates in colours and monochrome, with the 8vo volume of text, 1904, £8 10s. (original cloth); Malton's *View of Dublin*, 1794, oblong folio, £5 15s. (half calf); the first edition of Lamb's *Tales from Shakespeare*, containing 20 plates by Blake, 2 vols., small 8vo, 1807, £19 (half calf); and the same author's *Last Essays of Elia*, first edition, 1833, £7 10s. (cloth, uncut). It may also be observed that Pliny's *Historia Naturalis*, printed by Jenson at Venice in 1472, folio, realised £16 (old vellum).

Messrs. Hodgson's sale commencing on the 16th of October contained a number of works on natural history, e.g., a complete set of the *Transactions of the London Entomological Society* from the commencement in 1836 to 1905, together 25 volumes in half calf and boards, and 141 parts. This set, which was clean, and had all the title pages, realised £33. Gould's *Trochilidæ*, 6 vols., morocco extra, 1861-87, sold for £40; *The Birds of Asia*, 7 vols., for £36 (half morocco, gilt); *The Mammals of Australia*, 3 vols., 1863, for £32 (morocco extra); *The Birds of New Guinea*, 5 vols. in 25 parts, 1875-88, for £25 10s.; and Booth's *Rough Notes on Birds*, 3 vols., 1881-87, atlas 4to, for £18 10s. (half morocco). A complete set of *The Folk-Lore Society's Publications* in 60 vols., 8vo, 1878-1907, sold for £25 10s. (original cloth), and a complete set of the *Tudor Translations*, 40 vols., 1892-1905, for £25 (half buckram, uncut). It may also be mentioned for future reference, if needs be, that vols. 1 to 29 of the *Library Edition of Ruskin's Works*, as edited by Cook and Wedderburn, 1903-6, royal 8vo, realised £20 10s.: Rowlandson's *Loyal Volunteers of London and Environs*, with 87 plates coloured and heightened with gold and silver, n.d. (1799), £20 10s. (old russia); Temple's *Wallace Collection at Hertford House*, 2 vols. in 10 parts, on Japanese paper, 1902, folio, £14 5s.; the original subscription edition of *Lodge's Portraits*, 4 vols., folio, 1821-34, £21 10s. (morocco extra); and *Didot's Greek Classics*, 63 vols., Paris, 1845-80, £21 (half morocco). This was in every respect an excellent sale, really well catalogued, but few mistakes being observable, and those of a trifling character. The amount realised exceeded £1,600.

Few book sales take place during October, the season really not commencing till the month following, and as this year proved no exception to the rule, not much more remains to be said. On October 9th, and seven subsequent days, a collection of books belonging to Mr. W. Mullin was sold at Liverpool by Messrs. George R. Pollard & Co. The catalogue comprised rather more than 2,000 lots, and the prices realised were, on the whole, good, though the books themselves were of a useful rather than an unusual character. Other works which may be specially noted as having sold during the month of October at different rooms include Shelley's *Queen Mab*, the first edition of 1813, with the subsequently suppressed title-page and imprint on the last leaf, £100 (original boards, uncut, with label); Keats's *Lamia, Isabella, and other Poems*, 1820, £40 (original boards, uncut, with the half title); that very rare work known as *Alken's Sporting Repository*, 1822, 8vo, containing 19 coloured plates, £60 (half morocco, Gosden's copy); Combe's *Wars of Wellington*, 1819, 4to, £6 (original half morocco); another copy of the *Loyal Volunteers* (1799), £25 10s. (old calf, rebacked); the second volume of *Gay's Fables*, 1738, 4to, £11 5s. (half calf); Smollett's *Peregrine Pickle*, first edition, 4 vols., 1751, £5 5s. (old calf); Ackermann's *Colleges of Winchester, Eton, and Westminster*, 1816, royal 4to, £28 10s. (half morocco extra); and a collection of 23 volumes of J. H. Jesse's various works, all belonging to the original editions, and in cloth as issued, £42. Many of these books were sold by Messrs. Puttick & Simpson on October 24th and following day.

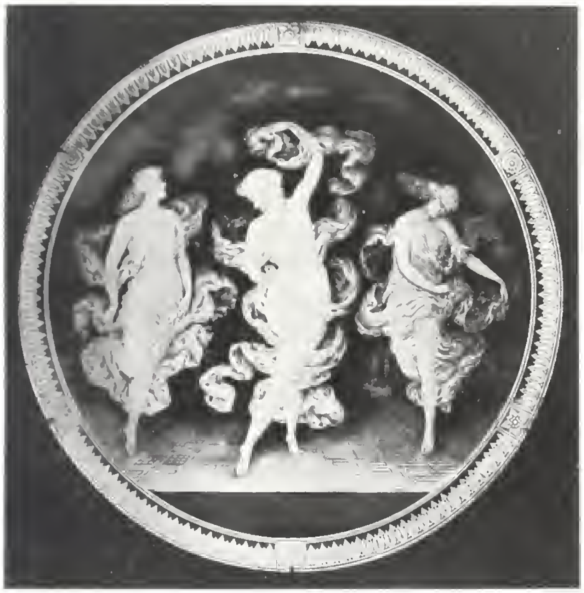


Modern Ceramic Art.

Some Phases of Ceramic Art

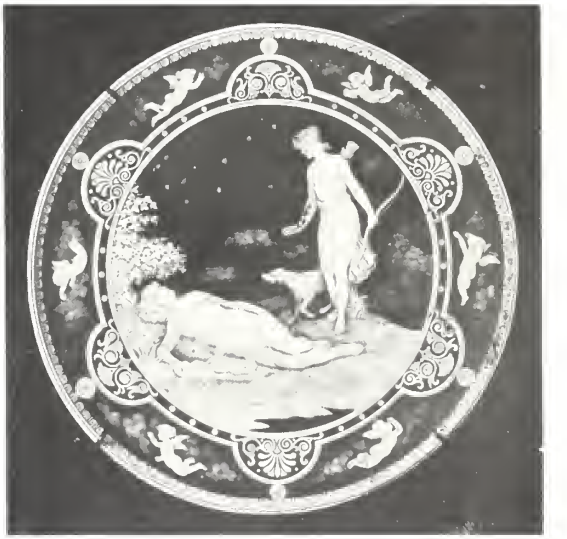
By a Dilettante.

One of the most flagrant symptoms of our insularity which strikes the Englishman who has spent some years on the Continent, long enough, I mean, to see something of the home life of his fellow-men either in France, Germany, or Austria, is the indifference manifested by his average fellow-countryman for ceramic art. We have, of course, our great collectors, whose cabinets enshrine priceless treasures which few other private collections in the world can rival. But the collector inevitably tends to specialise. He digs his own groove and stays there. It may lead him to a state of mind in which he is in some sort hypnotised in the belief that his Crown Derby or his Dresden sums up all the possibilities of the cunning of the potter's thumb, or, involved beyond recall in the partizanship of long-standing feud between the greater familles rose and verte, he may come to regard all contemporary development of ceramic art with the apathetic tolerance of a Rip van Winkle. The sympathies of the connoisseur are in any case very rarely catholic, and in the country the tastes of the collector of china who is genuinely a connoisseur are usually hedged by and confined to at most half a dozen historic marks.

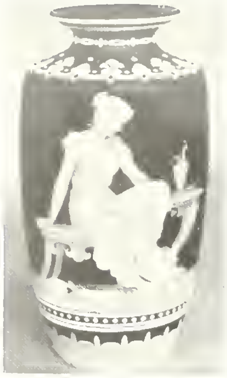


1.—PLAQUE, "THE DANCING HOURS." SCULPTURED GLASS CAMEO (19¼ IN. DIAM.). BY GEO. WOODALL. PRICE £600.

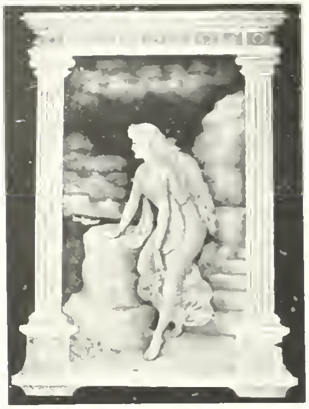
There are, as well, our public collections, the Wallace Gallery and the South Kensington Museum, for example, which for their educational range are hardly to be surpassed by any country in the world. The average Englishman is content to gape at them open-mouthed, more especially when the value of some of the specimens is expressed in terms of hard cash. But he regards them as treasures in which he himself as a conscientious ratepayer can never afford to have more than an academic interest. The hypnotic spell of the "mark" holds him. Unless a piece of china is authoritatively hall-marked by text-books and self-educators, it has no meaning for him. It may be



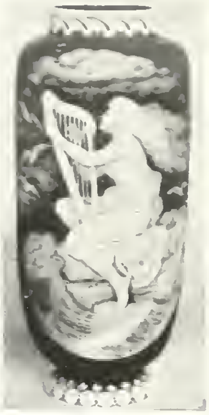
2.—PLAQUE, "DIANA AND ENDYMION" (17½ IN. DIAM.). BY GEO. WOODALL.



3.—"PHYLLIS"
(8 IN. BY 4½ IN.).
BY GEO. WOODALL.



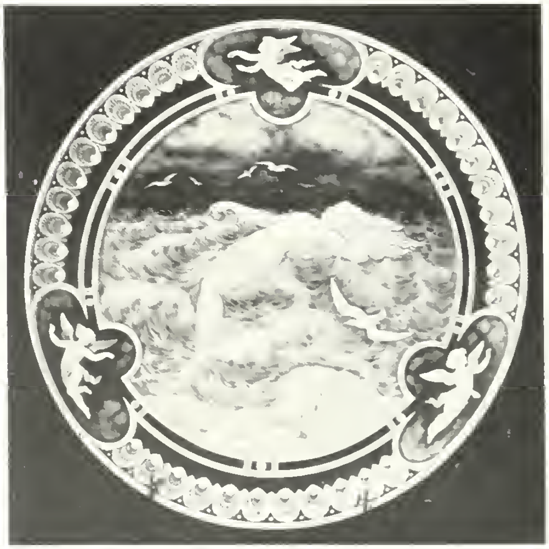
4.—PANEL "CALYPSO"
(12¼ IN. BY 9 IN.).
BY GEO. WOODALL



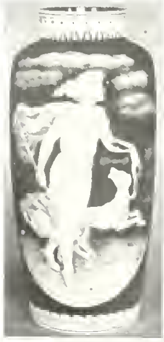
5.—"SIREN"
(8¾ IN. BY 4¼ IN.).
BY GEO. WOODALL.

beautiful in form, exquisite in colouring, and perfect in technique and finish, but until some recognised or self-constituted authority has given it his *imprimatur* of approval—by which time it has ceased to be "modern," and is consequently invested with the vague magnificence popularly associated with any object of art that is no longer new—it does not interest him.

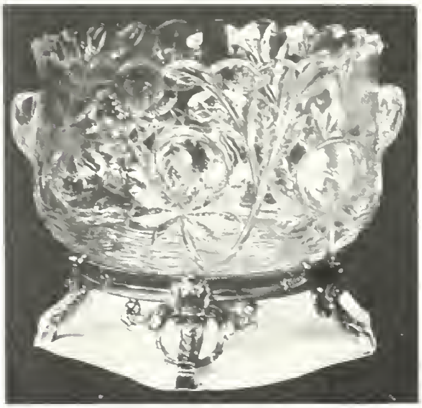
The taboo is a matter for regret if only because in no other medium in which the artist expresses himself within the reach of the average wayfaring man are the æsthetic ideals and prejudices of contemporary life more faithfully and accurately reflected than in china or pottery. Take a Dresden china figure, and you have a chapter in the artistic taste of a generation and very often a good many pages of social history crystallised in six inches of modelled and painted clay. There are pieces of Wedgwood—they are becoming valuable to-day—which to



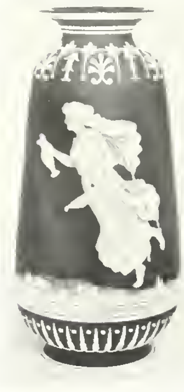
6.—PLAQUE, "APHRODITE" ([illegible] IN. DIAM.).
BY GEO. WOODALL.



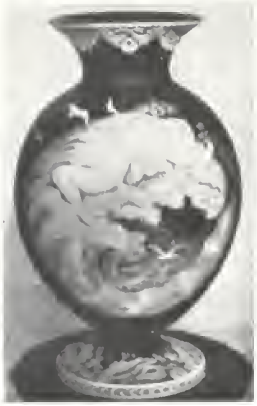
7.—"DIANA"
(7 IN. BY 3½ IN.
BY GEO. WOODALL.



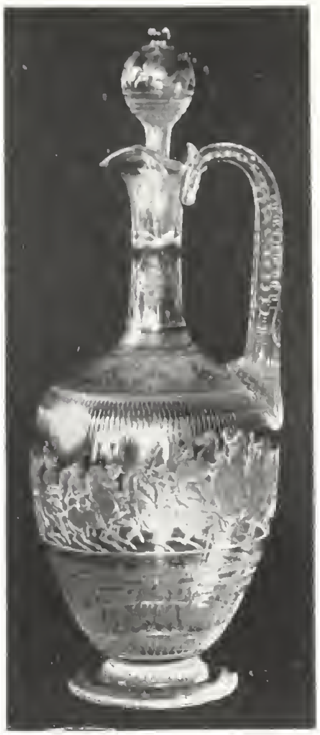
8.—MAGNIFICENT ROCK CRYSTAL
ROSE BOWL (8 IN. BY 10½ IN.).
BY MESSRS. THOS. WEBB & SONS, LD.



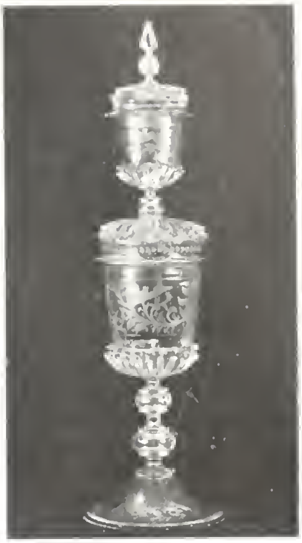
9.—"HEBE"
(9¼ IN. BY 4½ IN.).
BY GEO. WOODALL.



10.—"SEA FOAM" (10 IN. BY 6½ IN.). BY GEO. WOODALL.



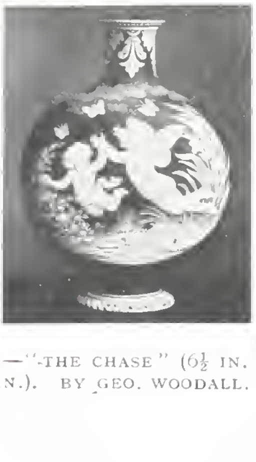
11.—"THE ELGIN MARBLES," WHICH TOOK THE LATE MR. F. KNY NEARLY THREE YEARS TO COMPLETE. (SIZE ABOUT 14½ IN. BY 6 IN.)



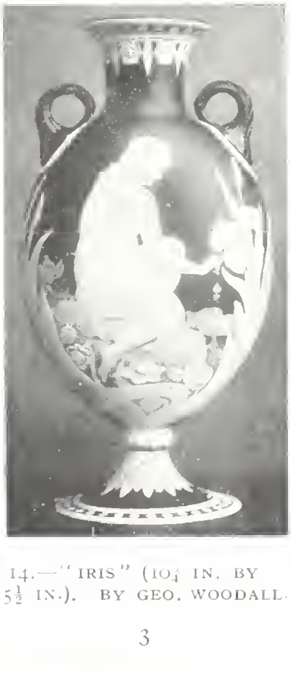
12.—AN INTERESTING PIECE OF GLASS, DOUBLE GOBLET. 20 IN. BY 5½ IN.

my mind, both in their strength and in their limitations, summarise a good deal of the early Victorian era. Similarly, the story of the twentieth century is now leaving its impress on the clay on the potter's wheel—and it will be, no doubt, curious and tangled reading — but the prejudice of fetish-worship blinds us alike to the meaning and artistic value of it.

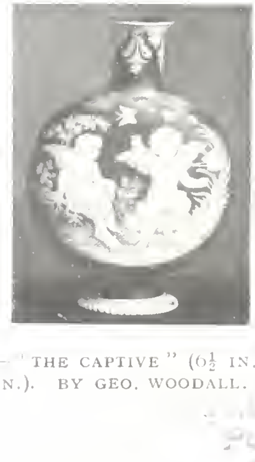
In the average British home one or two specimens of, say, stereotyped Worcester, or of something vaguely Oriental, stand for its occupants' appreciation of ceramic art, endorsed perhaps by a few outrages in majolica of sorts in the dining-room. Everything else is crockery, acquired with a sole eye to its utility. In very few houses on the Continent whose tenants have reached a certain well-defined grade of education and culture does the visitor fail to find a few specimens of beautiful or interesting china, replicas often enough, but hardly the less beautiful or interesting for that, one or two quaint terra-cottas or bits of earthenware, scattered among the more cherished household gods. Their owners will confess without circumlocution that they are modern, and take delight unashamed in their greater or less degree of artistic merit. They are always significant in that they go to show that ceramic art has entered into and become an integral factor in domestic life. To take an example nearer home. Go to one of the German or Austrian hostelries which are opening their doors all over London now. The probabilities are, that looking all round the room, you will see a bracket above the wainscote and on the shelf certain quaint effective bits of pottery and earthenware. They are not, as a rule, of any very outstanding value, but



13.—"THE CHASE" (6½ IN. BY 4¼ IN.). BY GEO. WOODALL.



14.—"IRIS" (10¼ IN. BY 5½ IN.). BY GEO. WOODALL.



15.—"THE CAPTIVE" (6½ IN. BY 4¼ IN.). BY GEO. WOODALL.

LINGAME PUBLIC LIB.

16.—"GRIFFIN" CANDLESTICK. BLACK BASALT WARE (12½ IN. BY 6½ IN.). JOSIAH WEDGWOOD.

17.—"DANCING HOURS." BLACK BASALT WARE (8 IN. BY 8¼ IN.). JOSIAH WEDGWOOD.

18.—SPHYNX CANDLESTICK. BLACK BASALT WARE (8½ IN. BY 7 IN.). JOSIAH WEDGWOOD.

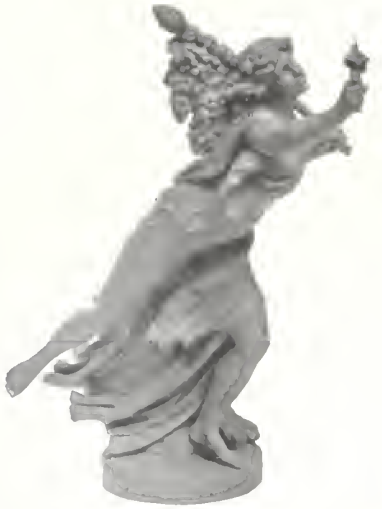
they seem to attract the eye and to interest the brain. In a native caravanserai of similar standing the only decorative relief attempted would probably be some plated hardware goods, severely utilitarian in purpose, and more or less ordinary in design.

If in this country we have comparatively few opportunities of studying the phases and development in contemporary ceramic art, the writer need plead no justification for calling attention to the exhibition now on view in the Wahliss galleries at 88, Oxford Street, because nowhere in London is a more representative collection to be seen under one roof and within four walls. That the galleries are an establishment conducted on straightforward lines by their proprietors for commercial ends does not to his mind detract either from their interest to the student or from their artistic value to the collector. There is nothing derogatory in visiting these galleries, not necessarily as a customer, but as a visitor who accepts the courteous invitation of Messrs. Wahliss to inspect their showrooms as an exposition of ceramic art. He will accept the invitation in excellent company. On the Continent, at any rate, they have outgrown the foolish snobbishness which underlies any feeling of self-consciousness of this kind. When last I visited Messrs. Wahliss's famous galleries in Vienna, the King of Greece had spent several hours there the week before, and in the following week the King of Roumania and Carmen Sylva paid them a long visit. In fact, hardly a week passes without some member of the Imperial House of Austria spending an hour or so in looking over the latest additions to Messrs. Wahliss's exhibits. Even the venerable Emperor makes a point of paying them a visit at least once a year. In Vienna, as in most other great cities of the Continent, galleries of this kind are the *rendezvous* of people interested in the art or craft of which they are the most convenient repository. If you are minded to make a purchase, you have every

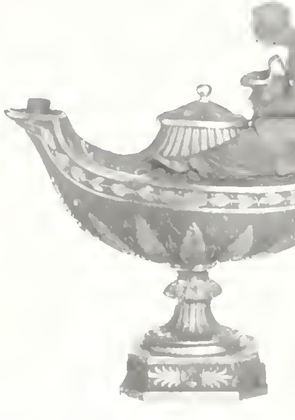
19.—"WINE." BLACK BASALT WARE (15 IN. BY 8 IN.). JOSIAH WEDGWOOD.

20.—SPHYNX CENTREPIECE. BLACK BASALT WARE (17 IN. BY 13¾ IN.). JOSIAH WEDGWOOD.

21.—"WATER." BLACK BASALT WARE (15 IN. BY 8 IN.). JOSIAH WEDGWOOD.



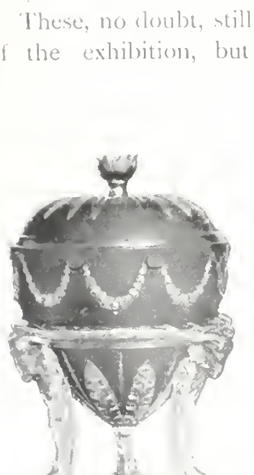
22.—"BACCHANTE." BLACK BASALT WARE ($15\frac{1}{2}$ IN. BY $14\frac{1}{4}$ IN.). JOSIAH WEDGWOOD.



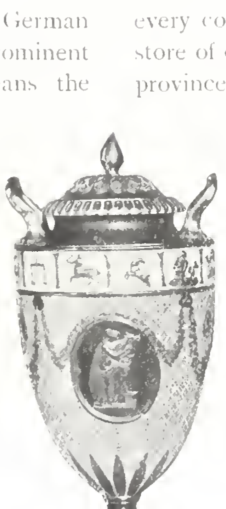
23.—"VESTAL LAMP." BLACK BASALT AND GOLD ($8\frac{1}{2}$ IN. BY 8 IN.). JOSIAH WEDGWOOD.

opportunity to do so: if you do not see anything you feel moved to buy, no obligation expressed or implied, not to speak of importunity, from the part of the staff forces any of the goods exhibited upon you. You are made welcome to inspect these galleries as you would visit any other art collection or museum to which you have the *entrée*.

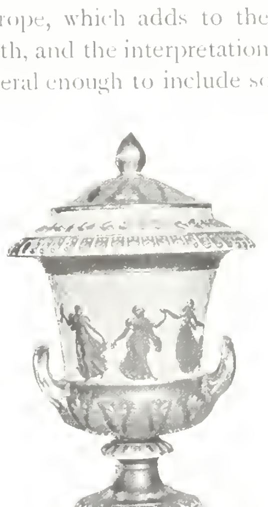
The value of the Wahliss galleries to everyone interested in ceramic art is the remarkably representative and catholic character of the exhibition they present, more especially, perhaps, in the sphere of contemporary art. In the minds of most people the Wahliss galleries are, of course, associated with Imperial Vienna porcelain and some fine specimens of Dresden, and one or two other famous German factories. These, no doubt, still furnish a prominent feature of the exhibition, but by no means the principal *raison d'être* of the galleries. Within the last few years their scope has been widened far beyond that. A new spirit of enterprise and of artistic ambition seems to have inspired the management in enlarging its borders. When I first knew the galleries British china and glass were entirely unrepresented. But for the last two years they have had the finest show of Crown Derby, notably of the work of Leroy, I have seen anywhere outside of the Crown Derby works themselves, and remarkably fine collections of Wedgwood, Minton, Worcester, and of other famous British ware, every specimen chosen with the discrimination and judgment of an expert to illustrate the best characteristics of the *genre* it represents. This year the hospitality of the handsome galleries has again been extended to include specimens of the finest work of pretty well every country in Europe, which adds to the world's store of ceramic wealth, and the interpretation of their province has been liberal enough to include some very



24.—TRIPOD VASE. BLACK BASALT AND GOLD ($9\frac{1}{2}$ IN. BY 6 IN.). JOSIAH WEDGWOOD.



25.—"ZODIAC" VASE. ($11\frac{1}{2}$ IN. BY 6 IN.). JOSIAH WEDGWOOD.



26.—"DANCING HOURS." (12 IN. BY $7\frac{1}{4}$ IN.). JOSIAH WEDGWOOD.

PUBLIC LIB.

27.—CROWN DERBY VASE. FOND VERT. (6 IN. BY 3½ IN.) BY LEROY.

28.—VASE WITH COVER. FOND BLEU DU ROI. (5¾ IN. BY 4¾ IN.) BY LEROY. ROYAL CROWN DERBY.

29.—CROWN DERBY VASE. FOND VERT. (5¼ IN. BY 3½ IN.) BY LEROY.

striking and interesting exhibits of glass and statuary. France, Germany, Hungary, Bohemia, and Denmark have all paid toll to the great house in Oxford Street, and it is therefore hardly surprising that from basement to attic the large five-storeyed building is full to overflowing, because, apart from objects of artistic interest, it is, of course, the business of the management to keep also a very large stock of goods of primarily utilitarian purposes, though—and this, perhaps, is where the collector of ceramic art has the advantage of his brother enthusiast—there is no reason why even the most commonplace article should be divorced from some measure of artistic interest and significance. Crockery, simply because it is crockery—though, to judge from most British households, the statement may sound heretical—need not of necessity be all that is ugly and banal. For a few pence it is possible to buy a pannikin or a bowl, which for its beauty of form and design is pleasant to the eye, or at any rate until someone breaks it, and still subserve the purpose for which it is designed no less efficiently than a vessel which is a gratuitous eyesore.

But it seems to be the further ambition of the management to make the Wahliss galleries a place where every notable product of contemporary ceramic art is represented by well-chosen characteristic specimens, so that anyone interested in any particular make need only go as far as Oxford Street to study and to satisfy his curiosity. If at the present moment they have not yet achieved this ambition in its entirety, the exhibition they have arranged this year marks a long step towards it.

Where the embarrassment of riches is so great, it would, of course, be impossible within the limits of my allotted space to deal with every interesting exhibit adequately. The *catalogue raisonne* of the Wahliss galleries would make a substantial volume. I shall therefore only draw attention to one or two striking novelties of this year's exhibition, and refer in passing to its more notable features. A visit to the galleries themselves will alone give the reader a just idea of the wealth of material they offer.

The contents of one section alone repay a visit, for there Messrs. Wahliss display some truly magnificent specimens of glass, manufactured by Messrs. Thomas Webb & Sons, of Stourbridge, the famous firm of English glass-cutters, including the most representative collection of glass sculptures by George Woodall which has ever been placed before the British public. Mr. Woodall is one of the few master craftsmen of to-day who are also inspired by the aims and aspiration of an artist, and consequently his work, apart from the rarity of the material in which he executes it, has a value of its own. When one remembers that the exquisitely clear-cut cameos on his vases and his plaques, that every detail of their rich ornamentation, are cut out on a material of the brittleness and intractability of glass, admiration gives way to amazement.

A sheet of white is annealed to one of dark—either deep blue or chocolate in tone—glass. From this material Mr. Woodall achieves his wonderful effects of light and shade, of soft perspective and bold relief, of rounded limb, of polished marble, or of gossamer drapery, with astonishing fidelity and resourcefulness. In his "Aphrodite," for example, the effect of one limb of the figure, floating lightly in

30.—CROWN DERBY VASE. FOND BLEU DU ROI (7 IN. BY 3 IN.). BY LEROY.

31.—PASTILLE BURNER. BY C. HARRIS. (5 IN. BY 2½ IN.) CROWN DERBY.

32.—"DERBY DWARF" (6 IN. BY 4 IN.). ROYAL CROWN DERBY.

33.—A SPECIMEN OF MESSRS. MINTON'S FAMOUS "CAMEO" CHINA PLATES (9 IN. DIAM.).

34.—"DERBY DWARF" (6¼ IN. BY 3¾ IN.). ROYAL CROWN DERBY.

exquisitely careless pose over a stormy sea, submerged beneath the water, is expressed in a veiled transparency such as would be impossible in any other medium. Classic models have inspired all Mr. Woodall's female figures, and the effect he achieves of beautifully modelled forms, half revealed, half hidden by diaphanous draperies (as, for example, in his "Dancing Hours"), is always marvellous. In all the details of his rich ornamentation his cunning never seems to fail him. Note, for example, the striking regularity of the scallop border and the graceful lightness of the amorini in the "Aphrodite," or the life and movement in the amorini round the "Diana and Endymion" plaque. When one bears in mind that any morning the artist may come to his studio to find the work of months, it may be of a year and more, shattered by some flaw in the glass, it is obvious that Woodall's work must always be rare, and that the glass sculptors worthy of mention in the same breath with him can be counted on the fingers of one hand. A future generation may well see a fight of millionaires for the possession of a Woodall plaque.

The same case contains a crystal glass decanter, figured with a frieze after the Elgin marbles, by Kny, which in itself is worth a visit to the galleries to see. The figures seen in reverse through the thickness of the glass are as clearly cut and sharply defined as those in relief. Even the microscopic figures on the stopper are outlined and elaborated in every detail. The piece is, of course, as unique of its kind as was, for example, the famous Barbarini vase. It will never be repeated, because it can never be repeated. In the same case a rose-bowl of rock crystal glass is a superb specimen of the glass-worker's art. Throughout the fine collection of glass in the galleries it is satisfactory to find that the British glass-cutter still holds his own against all comers.

Some interesting specimens of mediæval German glass, very richly ornamented and emblazoned with figures and coats of arms in strikingly rich colouring,

35.—"CRINOLINE GROUP" (8¼ IN. BY 10½ IN.). ROYAL DRESDEN.

36.—THE EMPRESS ELISABETH OF RUSSIA (9¼ IN. BY 9½ IN.). ROYAL DRESDEN.

37.—"THE COUNTESS KOSSEL" (6½ IN. BY 10 IN.). ROYAL DRESDEN.

38.—"THE ROYAL HUNTSMAN" (15¾ IN. BY 15½ IN.). ROYAL DRESDEN.

are quaint and unconventional, and complete a very brilliant show of glass.

Another new departure has also gone beyond the strict borders of ceramic art, by the inclusion of some very graceful pieces of marble statuary by well-known foreign artists. "The Spirit of Gracefulness," designed to hold an electric lamp, well expresses the lightness and delicacy of the ethereal figure, and the "Idyll" is a very daring and effective bit of modelling. In quite another vein is the dainty little face of the "Biedermeyer" era (which led straight into "Quality Street"), as is the strong and dramatic "Despair," by Professor Eberlein, of Berlin. Musicians will welcome the striking portrait busts of Mozart and Wagner against a rough-hewn background. As a side show of modern plastic art, the group of statuary in the Wahliss galleries is not one of the least attractive features of this year's exhibition.

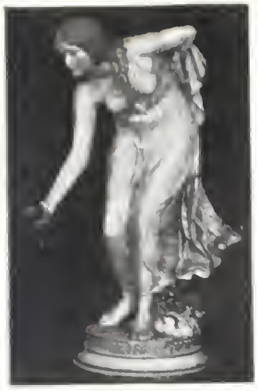
Turning to ceramic art proper, a very interesting novelty is a representative collection of very choice specimens of Copenhagen china by the famous firm of Messrs. Bing & Groendahl, which, now that the Royal factory, though it still retains its name, has passed into private hands, has given Denmark her place in the foremost rank of countries cultivated enough to appreciate the artistic possibilities of porcelain. The firm made its name in London by its life-size reproduction of Thorvaldsen's "Hebe," which stands in South Kensington Museum to-day, but the firm has since emancipated itself from its purely classical traditions by adventuring into a series of successful experiments which at the World's Exhibition of 1900 set both technical experts and connoisseurs agog. Even Japan now comes to Copenhagen to glean wrinkles and inspiration by the study of the work of the Vesterbro factory. The characteristic of this china is that the subject is painted on the biscuit *before* glazing, and consequently blends with the glaze with singularly soft and harmonious effect. It lends the atmosphere of the picture that soft, dreamy tone, characteristic, even in midsummer, of Danish landscape, which softens and tones even the brightest colours. This soft, delicate note is shown particularly well in a vase by Petersen illustrating the descent of a flight of wild ducks. The distant shore has all the softness of a Whistler nocturne. It veils the ripe, rich colours of the fruit on another graceful vase and lends it a tone altogether peculiar to itself. The Danish artists, by the way, pride themselves on their careful study of animal life. Note, for example, the wonderful drawing in the picture of the drake descending in flight, and the splendid modelling of the prowling jaguar. At times this careful study of nature lends itself a quaint touch of the grotesque, as in the very human group quaintly entitled "Marital Bliss." Copenhagen china is not exactly cheap to-day, but in a few years' time pieces by artists like Hegemann and Petersen will probably become very valuable.

To my mind, however, the *clou* of this year's

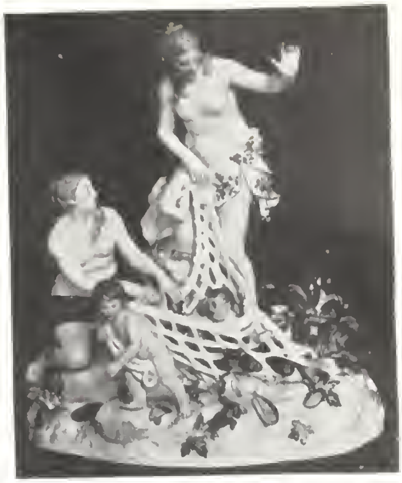
39.—"ARCADIA" (11 IN. BY 6 IN.). ROYAL DRESDEN.

40.—"THE TRAVELLING TAILOR" (9 IN. BY 7¼ IN.). ROYAL DRESDEN.

41.—"HARLEQUIN AND COLUMBINE" (6 IN. BY 7 IN.). ROYAL DRESDEN.

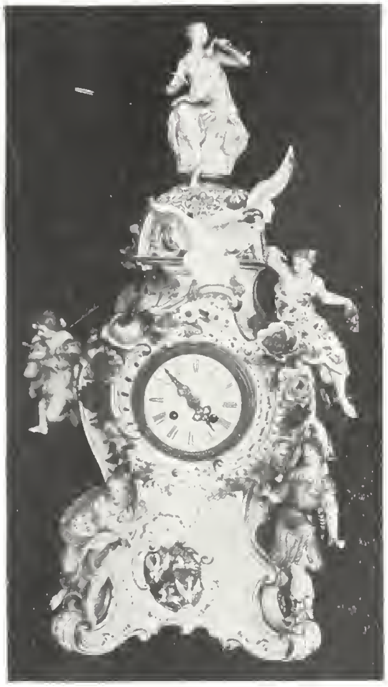


42.—"FORTUNA" (14¼ IN. BY 9¾ IN.). ROYAL DRESDEN.



43.—"THE CAPTIVE TRITON" (11½ IN. BY 10 IN.). ROYAL DRESDEN.

exhibition is the interesting collection of terra-cottas, reproductions of wood-carvings taken for the most part from the cathedral in Schleswig, dating from the fifteenth century. They are frankly sensational. At first sight you say they are of wood, and can be nothing else except wood carving. In the curiously tearful face of "The Madonna" you note the dull, polished glaze characteristic of very old wood carvings: in the grim features of the "Executioner," in the wadded coat of his office, you can clearly trace the grain of the wood. Even when you hold them in your hand you are not much the wiser—they might be made of anything rather than a preparation of clay. Equally effective are the magnificent reproductions of the bronze bust of Dante and the striking statuette of the Florentine lute-player. In colouring, in tone, and in execution, no reproductions could be more faithful to the originals. And when it is stated that their price is only a few shillings, it will be agreed that their possibilities are almost revolutionary. They bring the rarest treasures of the Renaissance within the reach of the most modest means in replicas that are close enough to make even an expert rub his eyes.



44.—CLOCK WITH THE ARMS OF POLAND. AUGUSTUS II. AS MARS (24 IN. BY 12½ IN.). ROYAL DRESDEN.

On a somewhat larger scale is the bust of Niccol da Uzzano, Donatello's masterpiece, which has stirred Germany to genuine enthusiasm. Look at the lined face, the steady eyes, the firm relentless mouth, and you begin to understand the brain and the statescraft which some generations later made a Macchiavelli possible. The face haunts and dominates you. The original itself could hardly do more.

45.—MONKEY MANDOLINE PLAYER (5½ IN. HIGH). ROYAL DRESDEN.

46.—MONKEY BANDMASTER (7 IN. HIGH). ROYAL DRESDEN.

47.—MONKEY DRUMMER (5¾ IN. HIGH). ROYAL DRESDEN.

Glancing at the departments for which the galleries have already made their name, one is struck by the number of new and exquisite specimens of Leroy's work in the collection of Crown Derby. There is reason to fear that this great artist is in a state of health which before very long must lessen the output of his work, and thereby enhance the value of what he has already given us. For his painting he may have his rivals; as decorator, I cannot help thinking he stands alone. One beautiful little vase is a gem of Leroy at his best. Every bead of the rich elaboration of the cover is nicely proportioned

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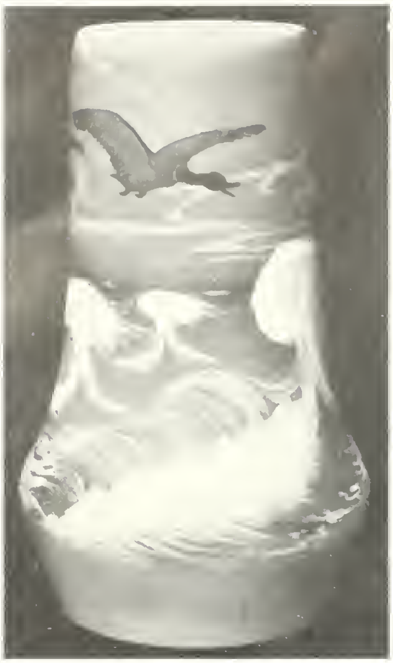
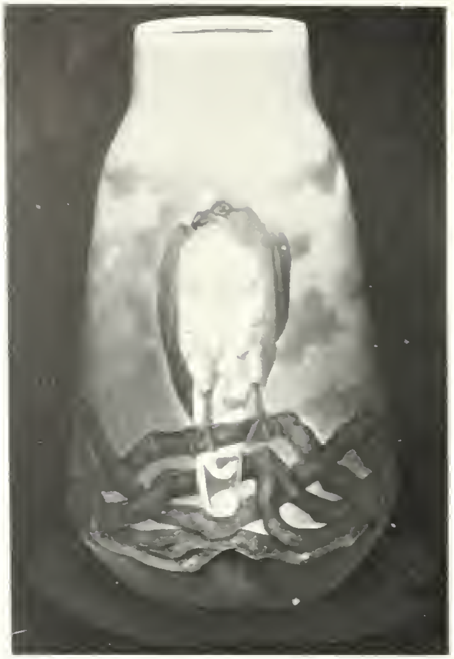


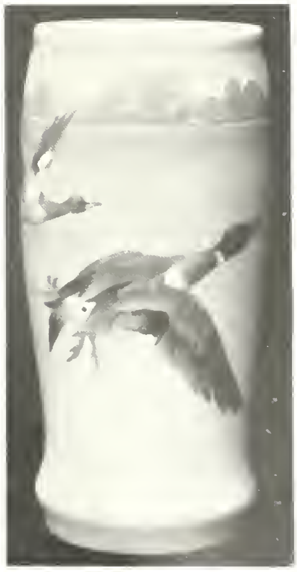
48.—"THE STORM." BY ELIAS PETERSEN (ORIGINAL) (17 IN. BY 10¾ IN.). COPENHAGEN.



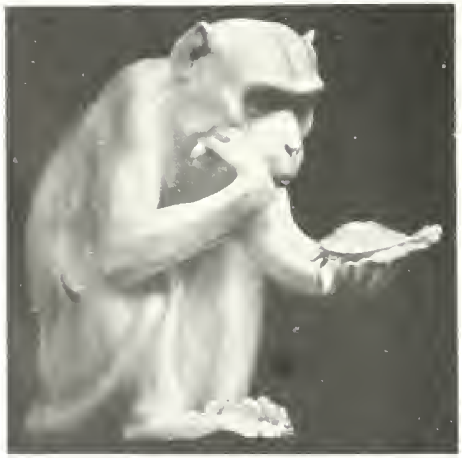
49.—"ON GUARD." BY E. HEGEMANN (ORIGINAL) (15½ IN. BY 9½ IN.). COPENHAGEN.

and exquisitely finished. In the same case a pretty pastille burner by Harris is in the artist's best manner. British china is somewhat poor in figures, and therefore two good specimens of the famous Derby dwarfs are also worth noting.

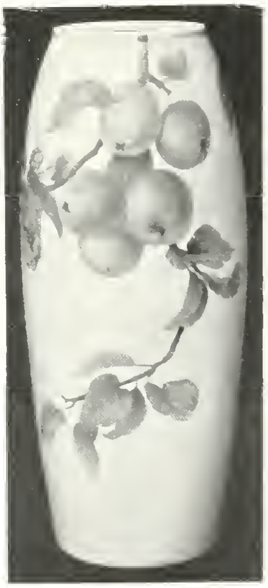
A very marked enlargement of the Wedgwood collection no doubt reflects accurately the return of the swing of the pendulum in favour of the ware of the famous Etrurian potteries. Among German collectors, more particularly, there has of late been a very urgent demand for Wedgwood vases of the early Victorian era, when the white ground was bespotted with little decorations in gold. In this style the collection shows a very handsome example of a vase with Flaxman's *Dance of the Hours*. To my mind these urns, possibly by force of association, always savour somewhat



50.—"WILD DUCKS." (VASE, 11 IN. BY 6 IN.) COPENHAGEN.



51.—"A PUZZLING FIND" (17 IN. BY 10[illegible] IN.). COPENHAGEN CHINA.



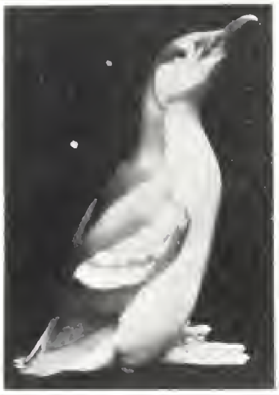
52.—"STILL LIFE" (VASE, 16 IN. BY 7¼ IN.). COPENHAGEN.

of meditations among the tombs, but the revival of interest in the severely classical black basalt is almost equally marked, and very satisfactory, as it includes some of Flaxman's best work. A vase, supported by two Sphinxes and a Dolphin candlestick, are particularly handsome specimens. Finally, the beautiful jasper ware is strongly in evidence at present.

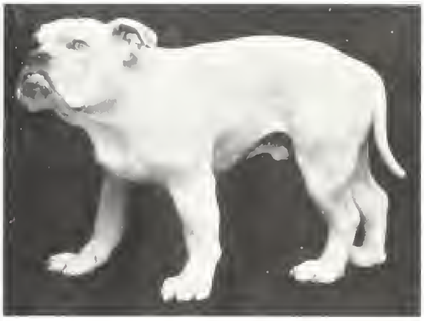
Of Minton a beautiful service of twelve dessert plates with glass cameo centres and pierced borders are a striking feature of a collection that includes many characteristic pieces.

From the first these galleries have been notable for their collection of Dresden, and this year its cases seem even better filled than usual. For my own part, I never tire of Dresden figures, because a deal of history and of folk-lore has gone to their making. There are always points one would like to have explained, and no little difficulty in finding anyone competent to assuage one's curiosity. For example, on what occasion did the Empress Elisabeth of Russia (the lady is usually mistaken for Frederick the Great) appear in male garb, and why? Why is the famous Dresden tailor depicted as riding a goat, with a couple of kids in the tub he is carrying? Because eighteenth-century folk lore always brackets a tailor and a goat, I know. But why a goat?

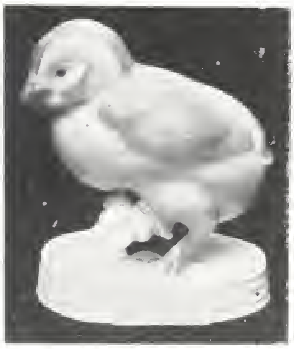
There are very few Dresden figures that have not a story somewhere, if you only knew where to find it.



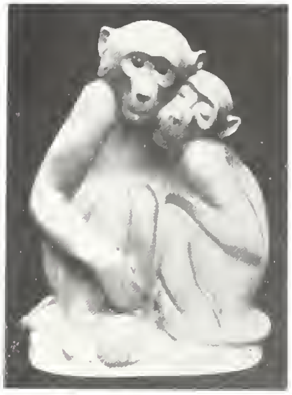
53.—"HAUGHTY" (GUILLEMOT) (7½ IN. BY 3¼ IN.). COPENHAGEN CHINA.



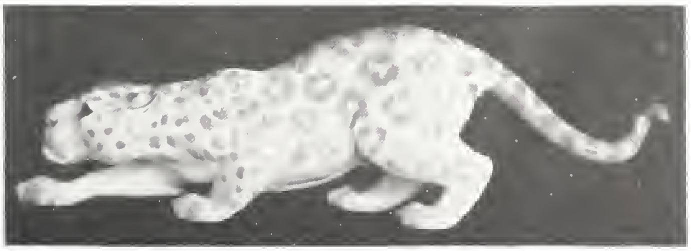
54.—"JOHN" (6¼ IN. BY 9¼ IN.). COPENHAGEN CHINA.



55.—"PRECOCITY" (3½ IN. BY 3¼ IN.). COPENHAGEN CHINA.



56.—"MARITAL BLISS" (5¼ IN. BY 4½ IN.). COPENHAGEN CHINA.



57.—"OUT FOR A STROLL" (JAGUAR, 5¼ IN. BY 17½ IN.). COPENHAGEN CHINA.

58.—"THE DYING ACHILLES"
(10 IN. BY 22 IN.).
BY G. HERTER.
CASTELLINA MARBLE.

59.—"NAPOLEON" (14 IN. BY 5¼ IN.).
BY H. KOCH. BUST, CASTELLINA M.,
PEDESTAL, ROUGE M.

60.—"DESPAIR"
(6½ IN. BY 10 IN.).
PROF. EBERLEIN.
CASTELLINA MARBLE.

Thus a very handsome clock surmounted by a crowned eagle and displaying the arms of Poland, obviously records the attempt of Augustus the Strong to win a throne, while the Alchemist he had retained to discover the philosopher's stone for him was engaged in the more useful task of firing the first pieces of Dresden china at home. There is also a large group of grotesques, most of which are still waiting for explanation. A very famous group, "The Capture of a Triton," well illustrates the marvellous technique of the school. How the water-baby was ever introduced into the net, and his tail and all the other common objects of the seashore allowed to escape through its meshes, and yet, despite everything, to stand firing, is a mystery that is always new to me.

Yet there are still people who, when called upon to give a complimentary wedding gift, still proffer the Nelundand fish-slice, when for a few shillings they might give at least an imitation Dresden group, near enough to the original to be a joy for ever. For little more, handsome reproductions of the famous pieces in the Wallace Collection and the South Kensington Museum are obtainable. For example, the jardinière illustrated in these columns costs less than two pounds. Modest means, indeed, need never be a deterrent to keep anyone in search of a gift away from the Wahliss galleries. In one of the

61.—"QUALITY STREET"
(6½ IN. BY 6½ IN.).
(BY BLASCHE.)
CASTELLINA MARBLE.

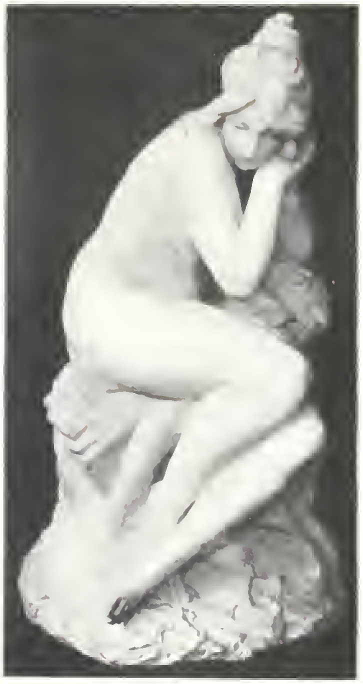
62.—"LIBERTY"
(12 IN. BY 14 IN.).
(PROF. NERI.)
CASTELLINA MARBLE.

63.—RELIEF, "MOZART"
(7¼ IN. BY 6 IN.).
PROF. BRAUN.
CASTELLINA MARBLE.

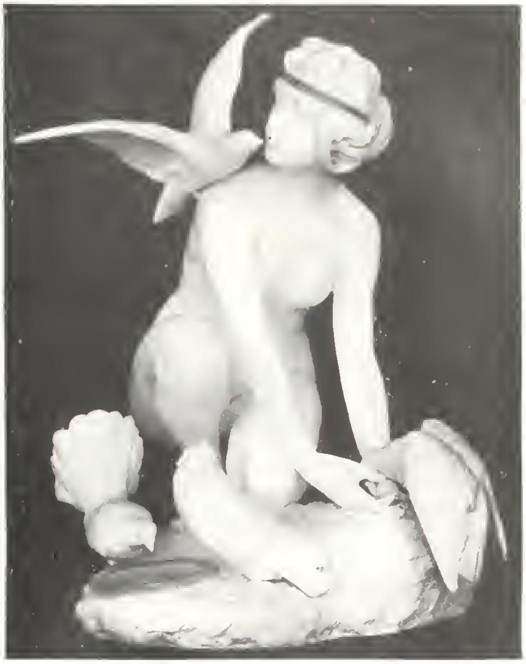
64.—RELIEF, "WAGNER"
(7 IN. BY 6½ IN.).
PROF. BRAUN.
CASTELLINA MARBLE.

65.—"THE DANCE"
(19 IN. BY 8½ IN.).
(PROF. FUNCKE).
CASTELLINA M., BASE
SIENA M.

66.—"THE SPIRIT OF
GRACEFULNESS"
(ELECTR. FIGURE,
19½ IN. BY 8¾ IN.).
BY PROF. ERNEST SEGER.
CASTELLINA M.,
BASE SIENA M.



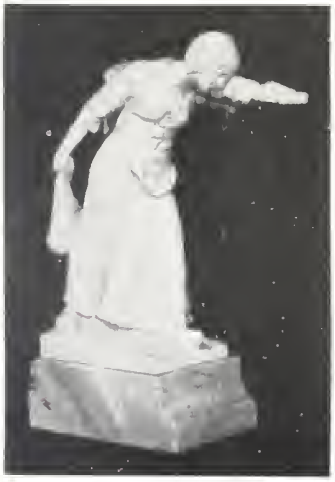
67.—"NYMPH" (24 IN. BY 13 IN.). (PROF. EBERLEIN.) CASTELLINA MARBLE.



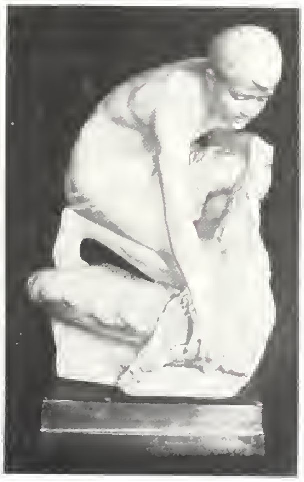
68.—"IDYLL" (27 IN. BY 21 IN.). (PROF. BERNEWITZ.) CASTELLINA MARBLE.

rooms there is a bargain department where rare and beautiful china or graceful terra-cotta, slightly flawed or damaged—so slightly that it would tax an expert to discover the mischief—are on sale at prices which seem hardly credible.

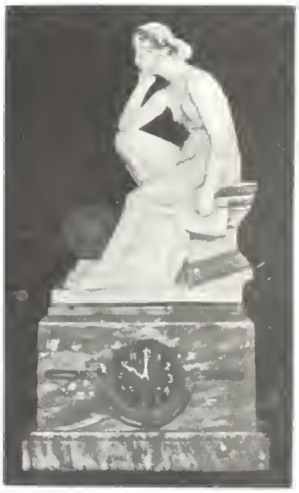
On the other hand, there are people with money, but lacking in ideas, who fail to realise that a dinner service or a tea set of good china is one of the most welcome gifts a young couple can hope to receive. At the Wahliss galleries they will find no lack of ideas, for most European sovereigns have at one time or another ordered a set of china to their own design, and specimens of the exclusive patterns and finish are on view. A member of our own Royal family recently ordered a Vienna coffee set of dead white of severely inornate design with a heavy gold border, which has a *cachet* of its own. When all is said and done,



69.—"THE DAY'S LABOUR DONE" (LEHMANN), (17½ IN. BY 7 IN.). CASTELLINA M., BASE PENTELICON M.



70.—"THE CATCH" (18½ IN. BY 14 IN.). PROF. GREINER. CASTELLINA MARBLE, BASE ONYX.



71.—"MEDITATION." CLOCK (SIENA M.) WITH FIG. (CASTELLINA M.). BY PROF. RENI. 25 IN. BY 14 IN.

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Vienna china, from the point of view of value for money, holds its own, and has, perhaps, no reason to fear the competition of formidable rivals even under its own roof. Not a single one of the great pieces, with their glowing pictures, rich with the lavish wealth bequeathed by Hans Makart's genius, depicted in these columns last year, remains unsold to-day, though, of course, other and equally interesting pieces have taken their place. Most of the collection of old Vienna china has already been dispersed among collectors. But replicas, from the original moulds of the defunct Imperial State Factory,

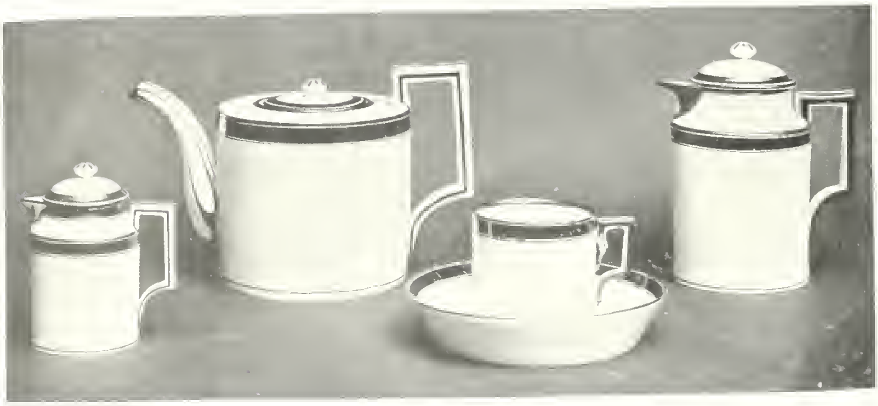
72.—APOSTLE "ST. JOHN" (9½ IN. BY 5½ IN.).

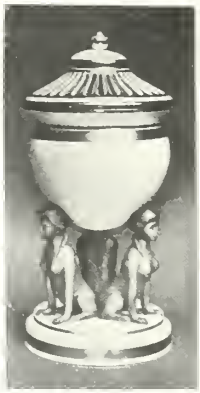
73.—"THE MADONNA" (9½ IN. BY 5½ IN.).

74.—APOSTLE "ST. PAUL" (9½ IN. BY 5½ IN.).

75.—"THE PUBLIC EXECUTIONER" (11¼ IN. BY 5¾ IN.).

AFTER THE ORIGINALS BY BRUGGEMANN IN THE CATHEDRAL AT SCHLESWIG.


76.—PARTS OF TEA AND COFFEE SET BROAD GOLD BAND. IMPERIAL VIENNA.

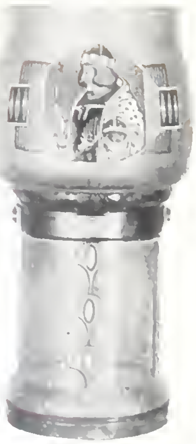

77.—QUAINT SUGAR BOWL WITH PIERCED COVER, HEIGHT 8 IN. IMPERIAL VIENNA.

78.—DUTCH FISHER GIRL (7 IN. BY 6½ IN.).

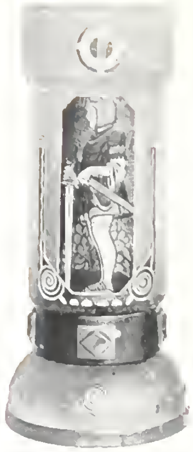
79.—"A PHARISEE" (8 IN. BY 4 IN.). AFTER THE ORIG. BY BRUGGEMANN IN THE CATHEDRAL AT SCHLESWIG.

80.—FLORENTINE LUTE PLAYER (15½ IN. BY 6½ IN.).

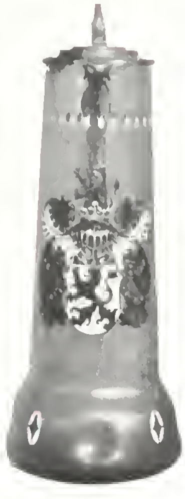
81.—ALSATIAN PEASANT GIRL (7¼ IN. BY 6½ IN.).



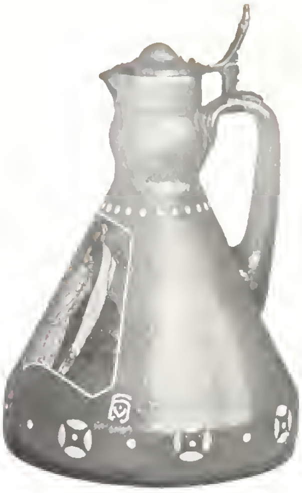
82.—GOBLET (12½ IN. BY 5½ IN.). PERCIVAL AND KING ARTHUR CYCLUS.



83.—GOBLET (12½ IN. BY 5½ IN.). PERCIVAL AND KING ARTHUR CYCLUS.



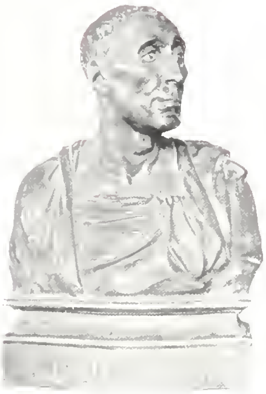
84.—MEDIÆVAL JUG WITH COPPER BRONZED COVER (15 IN. BY 6 IN.).



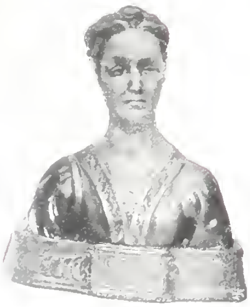
85.—MEDIÆVAL JUG WITH DARK BRONZED LID (11 IN. BY 7 IN.).

unsurpassed for excellence of modelling and of finish, are still obtainable, and at very moderate prices.

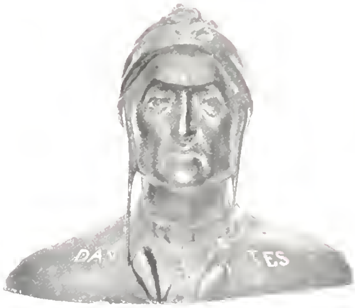
At the Wahliss galleries there is enough and to spare to match every taste and every purse, and no one wishing to buy a really handsome and artistic piece of china or glass, or terra-cotta, marble statuary, etc.—whether it is to cost hundreds of pounds, or a few shillings only—should fail to pay a visit before buying elsewhere. Only too frequently new customers can be heard to remark, "Oh, what a pity! I have just bought such and such a thing at so and so's! I wish I had known before what an enormous stock and variety you offer, and I would certainly have come to you."



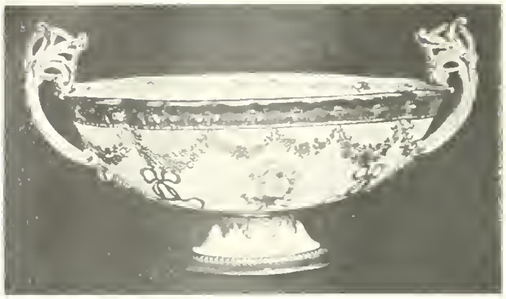
86.—"NICCOLO DA UZZANO" (25 IN. BY 17 IN.). AFTER THE ORIG. BY DONATELLO IN THE NAT. MUS., FLORENCE.



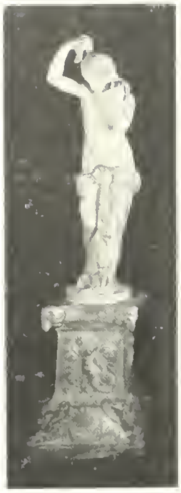
87.—"PRINCESS OF URBINO" (10¾ IN. BY 10 IN.). AFTER THE ORIG. IN THE WEMYSS COLL., LONDON.



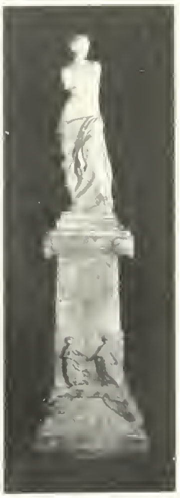
88.—"DANTE" (7½ IN. BY 9 IN.). AFTER THE ORIG. IN THE NAT. MUS., FLORENCE.



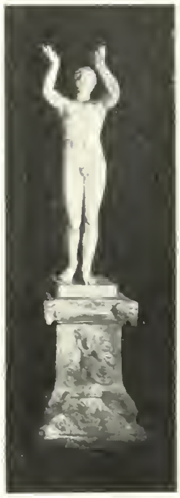
89.—REPRESENTATIVE SPECIMEN (8½ IN. BY 15¾ IN.) OF A COLLECTION OF REPLICAS FROM THE WALLACE COLL. AND SOUTH KENSINGTON MUSEUM.



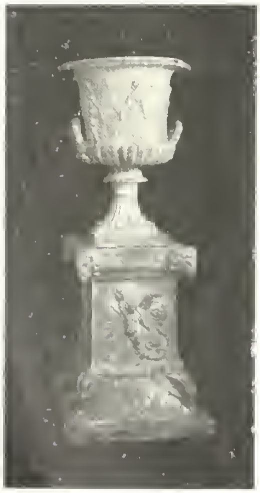
90.—"VENUS OF THE VATICAN." AFTER THE ORIGINAL IN THE VATICAN, ROME. FIG. 53. PEDESTAL 28½ IN. TERRA-COTTA.



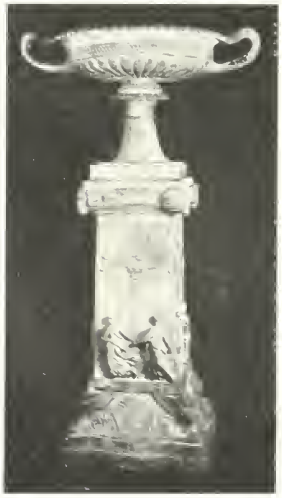
91.—VENUS OF MILO. AFTER THE ORIGINAL IN THE LOUVRE, PARIS. FIG. 42. PEDESTAL 45 IN. TERRA-COTTA.



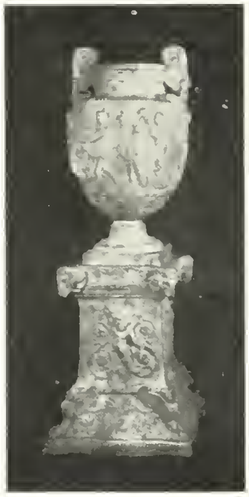
92.—"ADORATION." AFTER THE ORIGINAL IN THE NATIONAL MUSEUM AT BERLIN. FIG. 52. PEDESTAL 28½ IN. TERRA-COTTA.



93.—VASE AND PEDESTAL. AFTER THE ORIGINAL IN THE VILLA ALBANI ROME. VASE 30. PEDESTAL 28½ IN. TERRA-COTTA.



94.—VASE AND PEDESTAL. AFTER THE ORIGINAL IN THE NAPLES MUSEUM. VASE 26. PEDESTAL 45 IN. TERRA-COTTA.



95.—VASE. AFTER THE ORIGINAL IN THE BRITISH MUSEUM. VASE 36. PEDESTAL 28½ IN. TERRA-COTTA.